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Oberlin Conservatory of Music

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CATALOG *of the* OBERLIN CONSERVATORY *of* MUSIC

PUBLISHED BY THE COLLEGE, OBERLIN, OHIO, JULY 1, 1916

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OBERLIN, OHIO

Calendar

1916

Sept. 12, Tues.—First day of Registration, beginning at 8 a. m.

Sept 13, Wed.—Second day of Registration, beginning at 8 a. m.

Sept. 14, Thurs.—First Semester begins.

Nov. 30, Thurs.—Thanksgiving Day: a holiday.

Dec. 20, Wed.—Beginning of Winter Recess, 11:00 a. m.

1917

Jan. 3, Wed.—End of Winter Recess; work begins at 1:30 p. m.

Jan 25, Thurs.—8:00 A. M.—Beginning of Final Examinations, First Semester.

Jan. 27, Sat.—First Semester ends.

1917 (Continued)

Jan. 31, Wed., 8:00 A. M.—Second Semester begins.

Feb. 22, Thurs.—Washington's Birthday: a holiday.

Mar. 1, Thurs.—Day of Prayer for Colleges.

Mar. 28, Wed.—Beginning of Spring Recess; 11:00 a. m.

Apr. 4, Wed.—End of Spring Recess; work begins at 1:30 p. m.

May 30, Wed.—Memorial Day: a holiday.

June 6, 7, 8, Wed., Thurs., Fri.—Final Examinations, Second Semester, beginning at 8:00 a. m.

June 9, Sat., 11:00 A. M.—End of regular year's work.

June 9, Sat., 6:30 P. M.—Part I of Conservatory Commencement Recital.

June 11, Mon., 7:30 P. M.—Part II of Conservatory Commencement Recital.

June 13, Wed., 10:00 A. M.—Annual Commencement.

The Board of Trustees

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TERM EXPIRES JANUARY 1, 1917

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†MISS HARRIET L. KEELER ..... *Cleveland, O.*
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WILLIAM P. PALMER ..... *Cleveland, O.*
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MISS FRANCES G. NASH,
Dean of Conservatory Women, 97 Elm Street.

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†Elected by the Alumni.
*Deceased, Mar. 18, 1916.

Faculty

Rev. Henry Churchill King, D. D., LL. D., President; *Professor of Theology and Philosophy.* On the W. E. Osborn Foundation; Fairchild Professorship.....317 East College St.

A. B., Oberlin College, 1879; D. B., Oberlin Seminary, 1882; A. M., Harvard Univ., 1883; D. D., Oberlin College, 1897, Western Reserve Univ., 1901, Yale Univ., 1904; S. T. D., Columbia Univ., 1909; LL. D., Univ. of Illinois, 1908, and Miami Univ., 1909. Tutor, Oberlin Academy, 1879-82; Student, Harvard Univ., 1882-84; Associate Professor of Mathematics, Oberlin College, 1884-90; Associate Professor of Philosophy, Oberlin College, 1890-91; Professor of Philosophy, Oberlin College, 1891-97; Student, University of Berlin, 1893-94; Lecturing in India, China, and Japan, 1909-10; Professor of Theology and Philosophy, Oberlin Seminary and College, 1897—; Dean of Oberlin College, 1898-1902; Acting Dean of the College of Arts and Sciences, 1902-1907 and 1908-11; President of Oberlin College, 1902—.

Charles Walthall Morrison, A. M., Mus. B., Mus. D.
Director of the Conservatory.....290 Elm St.
Fenelon B. Rice Professorship.

Graduated, Oberlin Conservatory, 1880; Instructor in Pianoforte, Oberlin Conservatory, 1880-82; Student, Berlin and Leipzig, 1882-85; Instructor in Pianoforte, Oberlin Conservatory, 1885-92; Student, Berlin, 1894-95; Professor of Pianoforte, Oberlin Conservatory, 1892—; Mus. B., Oberlin Conservatory, 1906; A. M. (honorary), Oberlin College 1908; Mus. D. (honorary), Cornell College, Ia., 1910; Present position since 1902.

Miss Lucretia Celestia Wattles, A. M., *Professor of Pianoforte, Emeritus*.....Cocoanut Grove, Fla.

A. M. (honorary), Oberlin College, 1884; Instructor in Pianoforte and Harmony, Oberlin Conservatory, 1871-92; Professor of Pianoforte, Oberlin Conservatory,, 1892-1915.

HOWARD HANDEL CARTER, A. M., Mus. B., *Professor of Pianoforte*,.....171 Elm St.

Graduated, Oberlin Conservatory, 1874; Student, Leipzig, 1878-81; Instructor in Pianoforte, Oberlin Conservatory, 1881-92; Student, Berlin and Frankfort, 1886-87, and 1891-92; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1906-07; A. M. (honorary), Oberlin College, 1915; Present position since 1892.

GEORGE WHITFIELD ANDREWS, A. M., Mus. D., Mus. B., *Professor of Organ, Composition*.....195 Forest St.

Graduated, Oberlin Conservatory, 1879; A. M. (honorary), Oberlin College, 1900; Organist and Teacher, Meadville, Pa., 1879-81; Toledo, 1881-82; Instructor in Organ, Oberlin Conservatory, 1882-84; Student, Leipzig, Munich and Paris, 1884-86; Instructor in Organ and Composition, Oberlin Conservatory, 1886-92; Student, Paris, 1898-99; One of the Founders of the American Guild of Organists; Mus. D., Oberlin Conservatory, 1903; Mus. B., Oberlin Conservatory, 1906; Present position since 1892.

ARTHUR SMITH KIMBALL, A. M., *Professor of Singing*.....132 Elm St.

Graduated, New England Conservatory, Boston, 1879; Head of Musical Department, Buchtel College, 1880-83; Instructor in Singing, Oberlin Conservatory, 1883-92; Student, Berlin, Summer, 1886; Student, Berlin and Florence, 1887-88; Student, Paris, Summer, 1891; Student, London, Summer, 1892; Student, Paris, 1909-10; A. M. (honorary), Oberlin College, 1915; Present position since 1892.

EDWARD DICKINSON, A. M., Litt. D., *Professor of History and Criticism of Music*.....142 South Cedar Ave.

A. B., Amherst College, 1876; A. M., Amherst College, 1881; Director of Music, Elmira College, 1883-92; Student in Berlin, 1885-86, 1888-89, 1892-93; Instructor in History of Music and Pianoforte, Oberlin Conservatory, 1893-95; Professor of the History of Music and Pianoforte, Oberlin Conservatory, 1895-1905; Litt. D. (honorary), Oberlin College, 1911; Present position since 1905.

EDGAR GEORGE SWEET, Mus. B., *Professor of Singing*.....297 Elm St.

Graduated, Oberlin Conservatory, 1883; Instructor in Pianoforte, Oberlin Conservatory, 1883-85; Student, Leipzig and Berlin, 1885-87; Instructor in Pianoforte and Singing, Oberlin Conservatory, 1887-97; Student, Berlin and Munich, 1895-96; Mus. B., Oberlin Conservatory, 1906; Present position since 1897.

WILLIAM KILGORE BRECKENRIDGE, Mus. B., *Professor of Pianoforte*.....5 South Main St.

Graduated, Oberlin Conservatory, 1888; Student, Berlin, 1888-90; Instructor in Pianoforte, Oberlin Conservatory, 1890-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1907-08; Present position since 1902.

Faculty [CONTINUED]

ARTHUR EDWARD HEACOX, Mus. B., *Professor of Theory* ..... 297 West College St.

Graduated, Oberlin Conservatory, 1893; Teacher of Harmony and Counterpoint, Oberlin Conservatory, 1893-97; Student, Leipzig, 1899-1900; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1897-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1909-10; Present position since 1902.

JOHN ARTHUR DEMUTH, *Professor of Pianoforte, Violin and Wind Instruments* ..... 243 West College St.

Private pupil of Augustus Appelles, at West Point, N. Y., 1867-70; Teacher, Toledo, 1870-89; Instructor in Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1889-1906; Present position since 1906.

CHARLES KING BARRY, A. B., Mus. B., *Professor of Pianoforte* ..... 356 Reamer Place

Graduated, Oberlin Conservatory, 1891; A. B., Oberlin College, 1899; Teacher of Pianoforte, Oberlin Conservatory, 1891-92; Student, Berlin, Leipzig, and Vienna, 1892-1894; Instructor in Pianoforte, Oberlin Conservatory, 1894-1906; Mus. B., Oberlin Conservatory, 1906; Present position since 1906.

WILLIAM TREAT UPTON, A. B., Mus. B., *Professor of Pianoforte* ..... 221 Forest St.

Graduated, Oberlin Conservatory, 1893; A. B., Oberlin College, 1896; Teacher of Pianoforte, Oberlin Conservatory, 1893-96; Student, Vienna, 1896-98; Instructor in Pianoforte, Oberlin Conservatory, 1898-1906; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1913-14; Present position since 1906.

HERBERT HARROUN, A. B., *Professor of Singing* ..... 309 Reamer Place

A. B., Oberlin College, 1894; Teacher, Albuquerque, N. M., 1894-95; Student and Teacher, Boston, Mass., 1895-1901; Instructor in Singing, Oberlin Conservatory, 1902-08; Student, Berlin, 1905-06; Student, London, Summer, 1914; Present position since 1908.

CHARLES HENRY ADAMS, Mus. B., *Professor of Singing* .... 171 West College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Singing, Oberlin Conservatory, 1895-96; Director of Music, Albion College, 1896-98; Director of Music, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-1908; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1908.

FRIEDRICH JOHANN LEHMANN, *Professor of Theory*.....27 South Prospect St.

Student, Oberlin Conservatory, 1897-99; Director, Gates Conservatory, Neligh, Nebraska, 1899-1900; Student, Leipzig, 1900-01; Director of Music, Tarkio College, Missouri, 1901-02; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1902-08; Associate Professor of Theory, Oberlin Conservatory, 1908-10; Student, Berlin, 1912-1913; Present position since 1910.

GEORGE CARL HASTINGS, Mus. B., *Professor of Pianoforte*.....166 Elm St.

Graduated, Oberlin Conservatory, 1900; Teacher of Pianoforte and Organ, Oberlin Conservatory, 1900-02; Instructor in Pianoforte, 1902-08; Student, Leipzig, 1903-06; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Present position since 1911.

WILLIAM JASPER HORNER, A. B., Mus. B., *Professor of Singing*.....191 Elm St.

A. B., Oberlin College, 1896; Graduated, Oberlin Conservatory, 1900; Teacher of Singing, Oberlin Conservatory, 1898-01; Instructor in Singing, Oberlin Conservatory, 1901-03; Student, Berlin, 1903-04; Instructor in Singing, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1910-11; Associate Professor of Singing, Oberlin Conservatory, 1908-11; Present position since 1911.

FRIEDRICH AUGUST GOERNER, *Professor of Violoncello and Ensemble*.....263 Oak St.

Student, Weimar Conservatory, Germany, 1889-95; Pupil of Leopold Gruetzmacher; Member of Kursaal Orchestra, Montreux, 1895-99; Member of Pittsburgh Orchestra, 1899-1910; Present position since 1911.

ORVILLE ALVIN LINDQUIST, Mus. B., *Professor of Pianoforte*.....211 Forest St.

Graduated, Oberlin Conservatory, 1901; Teacher of Pianoforte, 1901-03; Student, Leipzig Conservatory, 1903-04; Instructor in Pianoforte, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-12; Present position since 1912.

JACOB FRANKLIN ALDERFER, Mus. B., *Professor of Organ*.....124 Elm St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-06; Mus. B., Oberlin Conservatory, 1906; Student in Paris, 1906-08; Associate Professor of Organ, 1908-14; Present position since 1914.

MISS FRANCES GERTRUDE NASH, Dean of Conservatory Women, *Professor of Dramatic Expression*.....97 Elm St.

Graduated, Emerson College of Oratory, 1901. Teacher of Dramatic Expression and Director of Physical Training, Lucy Cobb Institute, Athens, Ga., 1896-1900; Teacher of

English and Dramatic Expression, Lincoln High School, Cleveland, 1901-14; Dean of Women and Instructor in Dramatic Expression, Oberlin Conservatory, 1914-16; Present position since 1916.

MAURICE KOESSLER, *Professor of Violin and Ensemble.*

Student, Municipal Conservatory of Music, Strassburg (Prof. H. Schuster), 1903-07; Hochschule, Berlin (Prof. Henri Marteau), 1908-11; First Violinist, Royal Opera House, Berlin, 1911-12; First Violinist, Richard Wagner Festival, Bayreuth, summer 1912 and 1914; First Violinist, Boston Symphony Orchestra, 1912-16; Present position since 1916.

BRUCE HEADLEY DAVIS, Mus. B., *Associate Professor of Pianoforte*.....68 *Elmwood Place*

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-05; Student in Leipzig and Berlin, 1905-09; Mus. B., Oberlin Conservatory, 1906; Present position since 1909.

FREDERIC BENJAMIN STIVEN, Mus. B., *Associate Professor of Organ*.....283 West College St.

Graduated, Oberlin Conservatory, 1907; Instructor in Organ, Oberlin Conservatory, 1907-09; Student, Paris, with Guilmant, 1909-11; Present position since 1911.

*KARL WILSON GEHRKENS, A. B., A. M., *Associate Professor of School Music*.....333 South Professor St.

A. B., Oberlin College, 1905; Teacher, Oberlin High School, 1905-07; Teacher, Normal Course, Oberlin Conservatory and Public Schools, Oberlin, 1906—; A. M., Oberlin College, 1912; Present position since 1912.

MRS. KATE WINSHIP MORRISON, Mus. B., *Instructor in Singing*.....290 Elm St.

Graduated, Oberlin Conservatory, 1885; Student, Berlin, 1886-87 and 1894-95; Mus. B., Oberlin Conservatory, 1906; Present position since 1884.

MRS. AMELIA HEGMANN DOOLITTLE, Mus. B., *Instructor in Pianoforte*.....291 Elm St.

Graduated, Oberlin Conservatory, 1888; Teacher of Pianoforte, Oberlin Conservatory, 1889-1906; Student, Berlin, 1906-07; Mus. B., Oberlin Conservatory, 1906; Present position since 1907.

MISS KATE WALDO PECK, Mus. B., *Instructor in Singing*.....158 Elm St.

Graduated, Oberlin Conservatory, 1890; Director of Music, Rollins College, Fla., 1890-92; Student, Berlin, 1892-93; Director of Music, Rollins College, 1893-95; Director of Choir and Soprano, Grand Rapids, Mich., 1895-98; Student and Teacher of Singing, Brooklyn, N. Y., 1898-1903; Mus. B., Oberlin Conservatory, 1906; Student in Berlin, 1906-07; Student, Paris, Summer, 1911; Present position since 1903.

*On leave of absence, second semester.

MRS. MARGARET JONES ADAMS, Mus. B., *Instructor in Singing*.....171 West College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Pianoforte and Singing, Albion College, Mich., 1896-98; Teacher of Pianoforte and Singing, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1902.

MRS. CHARLOTTE DEMUTH WILLIAMS, Mus. B., Mus. M., *Instructor in Violin*.....254 Elm St.

Student, Oberlin Conservatory, 1889-96; Student, Leipzig Conservatory, 1896-99; Student, Geneva, 1900-01; Graduated, Oberlin Conservatory, 1902; Teacher of Violin, Columbia School of Music, Chicago, 1902; Mus. B., Oberlin Conservatory, 1906; Mus. M., Oberlin (honorary), 1903; Present position since 1914.

MRS. ADA MORRIS HASTINGS, *Instructor in Pianoforte*.....166 Elm St.

Student, Oberlin Conservatory, 1898-1901; Student, Leipzig Conservatory, 1903; with Godowski in Berlin, 1904-05; Present position since 1905.

MRS. BERTHA M. MILLER, *Instructor in Harmony and Normal Course in Piano*.....241 Forest St.

Student, Oberlin Conservatory, 1887-88; 1896-7; 1900-04; with Adolph Weidig, Chicago, 1914-15; Teacher of Ear Training, Oberlin Conservatory, 1905-07; Instructor in Ear Training, 1907-08; Instructor in Harmony and Ear Training, 1908-13; Present position since 1913.

MISS MARGARET HOLMES WHIPPLE, Mus. B., *Instructor in Piano and Normal Course*.....250 East College St.

Mus. B., Oberlin, 1912; Teacher, Iowa State Teachers' College, 1908-10; Present position since 1913.

MISS GLADYS FERRY MOORE, *Teacher of Harmony and Ear Training*.....76 East College St.

Present position since 1914.

HAROLD DAVID SMITH, A. B., *Teacher of Harmony*.....81 South Professor St.

A. B., Oberlin College, 1915; Present position since 1915.

JOHN EDGAR SNYDER, Mus. B., *Teacher of Organ and Harmony*.

Mus. B., Oberlin, 1916; Present position since 1916.

MISS EDITH DICKSON, A. B., *Librarian*.....172 Elm St.

A. B., Oberlin College, 1885; Present position since 1899.

MRS. MABEL DENIS BROWN, *Registrar and Secretary*.....139 Woodland Ave.

Introductory

THE origin of Oberlin Conservatory of Music was not in any sudden movement, but in the sacred music that was fostered by the early fathers. Its growth in numbers and scholarship has been gradual, normal and healthful.

The affinity existing between literature and the arts naturally suggests the University as the place where the two may be studied side by side. Oberlin Conservatory of Music, then, is especially fortunate, because it is intimately associated with Oberlin College, and enjoys all its social, religious, and intellectual advantages. To this center young people from nearly every state in the Union, and from many foreign countries, come every year to avail themselves of its course of study. Here the systematic arrangement of practice, the regular hours, and the stimulus of a musical atmosphere, are conducive to good work and corresponding achievements. President Fairchild, in his "History of Oberlin," thus tersely accounts for its musical success: "The spontaneous growth of this interest at Oberlin is an indication of favorable conditions here. These conditions belong to a large school of young men and women, among whom the natural taste and gift for music may be found, and who furnish an appreciative audience as an inspiration. The influence, too, of the general educational spirit upon the quality of the musical work has been most helpful. It is a mistake to suppose that music alone can yield substantial culture or character, or that it is sufficient to itself. Those who propose to work effectively in this line need breadth and substance of personal character—something more than mere effervescence of sentiment. The neighborhood of a University of general education, and especially of Christian education and of co-education, is the natural place for such a school of music."

The general plan of the school is similar to that of the best European conservatories. It aims at the production of intelligent musicians of liberal culture in the various departments of musical activity.

As the course of study laid down in colleges and seminaries of learning is not intended to give a knowledge of any one branch alone, but, by combining the study of language with that of mathematics, natural sciences, metaphysics, etc., to secure to the student such an intellectual development as will form a substantial basis for future attainments, so in the Conservatory the course has been planned with reference to securing that symmetrical development of the musical faculties which is essential to the true musician, whether teacher or virtuoso.

With exceptionally fine equipment, and with a corps of loyal and efficient teachers, who give their entire time to the school, Oberlin Conservatory of Music has taken a leading position in higher musical education, and looks forward to enlarged opportunities, and to a still more successful career.

Degrees and Certificates

Degrees

The Degree of Bachelor of Music (Mus. B.) is given by the Trustees of Oberlin College to such students as have completed one of the regular courses to the satisfaction of the Conservatory Faculty.

In preparation for this degree three studies besides History of Music are required, two of which must be Pianoforte and Theory; the third may be elected from the following branches: Organ, Singing, Violin, Violoncello, Viola, Clarinet, Oboe, Cornet.

Candidates must complete at least three-quarters of the required work with a grade of "C" or better, and with a grade of at least "B" in the major study.

This degree is rarely attained in less than four years, and the basis of a reasonable hope of its attainment is three-fold: (a) Musical talent, (b) Power of mental concentration, (c) The physical strength to endure several hours of efficient daily study, attendance on many recitals and performance in them.

At least one creditable recital in the principal study is required, and a thorough teaching knowledge of a second branch of Practical Music. For more definite outlines see Model Courses on a later page.

For the class and grade of music used in Senior Recitals this year, see Senior Programs in appended Year Book.

Teacher's Certificates

By special vote of the Faculty a Teacher's Certificate may be given to any regular member of the Conservatory who successfully completes one of the three courses in Theory, and Course I in History of Music, who can appear creditably in the Students' Recitals, and is proficient enough to teach a second branch of Practical Music. In addition, the Normal Course in Piano is required of those whose major study is Piano.

Entrance Requirements

Before students are classed as regular members of the Conservatory, they must have completed a four-years' high school course, or its equivalent, and must have presented their credits to the Secretary of Oberlin College.

The requirements for admission to the Conservatory of Music are those of the College of Arts and Sciences, with the following exceptions: that a substitution of additional preparation in modern languages will be accepted in place of Latin; and that substitution will be allowed for the half unit of Solid Geometry and the half unit of Advanced Algebra, these substitutions to be made from the other subjects regularly approved for college entrance credit.

The requirements for admission are shown in the following table:

English	at least 3 units
Mathematics	at least 2 units
Foreign Languages	at least 4 units
History and Civics	at least 1 unit
Sciences	at least 1 unit
	11 units
Four units must be presented from the following group: Foreign Languages, Sciences, History and Civics, Solid Geometry, Advanced Algebra, Fourth Year English.	4 units
Total Entrance Requirements	15 units

No substitutions will be allowed for the following requirements: three units in English, one unit in History, one unit in Sciences, four units in Languages, one unit in Plane Geometry, one unit in Elementary Algebra.

Any graduate from a good high school in which the course of study has covered four years ought to be able to meet the requirements for admission. It is almost essential for the successful study of music that one shall have had literary work to the amount above mentioned, and students are required to defer their exclusive study of music until that standard has been reached.

Definition of a Unit

A unit is defined as a course covering an academic year that shall include in the aggregate not less than 120 sixty-minute periods of class-room work, two hours of laboratory work being equivalent to one hour of class-room work. The work usually done in high school courses, thirty-six weeks, recitations five times a week, each recitation nominally forty-five minutes in length, but actually about forty minutes in length, exactly meets this definition.

(The table which follows shows the units which may be presented in these subjects.)

Latin	2, 3, or 4 units
Greek	1, 2, or 3 units
French	1, 2, 3, or 4 units
German	1, 2, 3, or 4 units
History and Civics	1, 2, 3, or 4 units
Sciences	1, 2, 3, or 4 units

Half Units

Half units will be accepted, but only when presented in addition to integral units in the same subject, and for this purpose the sciences may be considered as one subject.

Entrance Deficiencies

No student may be classed in the Conservatory of Music who presents less than fourteen units. An entrance deficiency of one unit or less will not prevent the candidate from procuring admission to the Conservatory; but entrance deficiencies should be made up as soon as possible, and in any case before the Junior year.

Those who present less than fourteen units may take only one study in music, and that must be on condition that they continue the literary work in the College.

Courses of Study

Theory

Oberlin Conservatory has always emphasized the importance of thorough studies in the Theory of music. Beginning with Harmony, Ear Training and Sight Singing, the course leads to Counterpoint and Analysis, with elective courses in Double Counterpoint, Canon, Fugue, Instrumentation and Composition.

From the first the pupil learns to harmonize melodies as well as basses. He is taught to recognize, both by ear and by sight, chords and chord progressions, thus embracing modulation; and at the key-board, to harmonize melodies, to modulate and to transpose. Much attention is paid to the development of the musical instinct, and studies in original composition are encouraged in connection with the preparation of the regular lessons. In this way the pupil learns to write melodies, little piano pieces, songs, motets, etc., while going on with his regular Theory Course.

Admission to the Theory Courses

Students who are admitted to the regular first year Harmony Course will be required to show such advancement in music as to make reasonably sure the completion of Theory Course III in three years. Those who are not sufficiently advanced in piano study or are unable to sing a simple melody at sight are advised to defer the study of Harmony and enter a sight singing and ear training class where special attention can be given to their needs.

Advanced Standing

Credit for advanced standing in Theory is granted to those who bring to the Committee their written work and are able to pass the required examinations. But students who have had preparation with figured basses only are seldom able to enter an advanced class, since the examination involves the harmonization of melodies both on paper and the key-board. New students who ask for advanced credit should consult Professor Heacox, Room 21, Warner Hall, between 2:00 and 4:00 on the first Wednesday of the school year.

Grading

A literal system is used in grading Theory work, as follows:

A, with high credit.
B, with credit.
C, fair.
D, passing.
E, conditioned.
F, failure.

The grade recorded for a student is based on his daily average and his final examination mark. Any student whose grade is "F" can obtain credit for the course only by re-

Conservatory Organ and Warner Concert Hall Stage

peating it in class. A student whose grade is "E" is allowed one reëxamination on the work of the course, for which he receives credit if the reëxamination is passed with a grade of "C" or better. Reëxaminations are given on the second Saturday of each semester at 2:00 p. m. in written work and on the second Monday of each semester at 4:00 p. m. in keyboard work. The student must take the reëxamination at one of the two reëxamination periods immediately following the date of the failure.

The Three Courses in Theory

Candidates for the Degree will complete one of the following courses in Theory, all of which are alike through the first five semesters. On completion of the fifth semester the choice of a course will depend upon the student's Major Study.

Major Study: Composition.....Course I.

Theory 1, 2, 3, 4, 5, 6C, 7, and two years of Composition and Orchestration to be begun with Course 7.

Major Study: Organ.....Course II.

Theory 1, 2, 3, 4, 5, 6C, 7, 6F.

Major Study: Pianoforte, or Voice, etc....Course III.

Theory 1, 2, 3, 4, 5, 6F. Candidates for the Degree who take this course must have completed it before entering the Senior year.

Courses of Instruction

1, 2. *Theory: First Year.* Credit: four hours.
First and Second Semesters. Professor Heacox, Professor Lehmann, Mrs. Miller, and Miss Moore.

The sections are as follows:

First section—Mo., Th., We., Sa.,—8:00.....Mr. Heacox
Second section—Mo., Th., We., Sa.,—8:00.....Mr. Lehmann
Third section—Mo., Th., We., Sa.,—9:00.....Miss Moore
Fourth section—Tu., Fr., Mo., Th.,—10:00.....Mr. Lehmann
Fifth section—Tu., Fr., Mo., Th.,—10:00.....Mrs. Miller
Sixth section—We., Sa., Tu., Fr.,—10:00.....Miss Moore
Seventh section—Tu., Fr., Mo., Th.,—11:00.....Mr. Lehmann
Eighth section—Tu., Fr., Mo., Th.,—11:00.....Mr. Smith
Ninth section—Mo., Th., 2:00; Tu.,Fr.,—10:00....Miss Moore
Tenth section—Tu., Fr., 3:00; We., Sa.,—9:00....Mr. Heacox

Theory 1, 2 constitutes a year-course, meeting four times a week; two of the sessions each week being devoted to Harmony, the other two to Ear Training and Sight-singing in charge of an assistant. In the listed days the first two are Harmony in each case; the other two are Ear Training. Credit is not given for this course until the student has completed both the Harmony and the Ear Training, except that students taking the regular work in Public School Music will take Harmony only, preferably in sections 1 or 2. Harmony alone is credited three hours; Ear Training, one hour.

Elementary Harmony, beginning with scales, intervals,

triads, use of the triad in simple part-writing from melodies and basses. The primary and secondary seventh chords, modulation, easy suspensions and passing tones. Original work, the hymn tune, primary form, little piano pieces. An important part of many of the lessons is the harmony-playing in which problems similar to the written work are solved at the keyboard. The student learns to modulate, transpose various exercises into all keys, and harmonize easy basses and melodies at sight.

Ear Training, beginning with the simplest intervals, the scale, rhythms, melodies; later, chords, chord progressions and modulation. Proficiency in singing at sight is insisted upon as the most direct and practical means of quickening the perception when writing from dictation.

The text-book in Harmony is *Lessons in Harmony*, Heacox-Lehmann. In Ear Training various materials are used chosen from sight-singing and dictation exercises.

3, 4. *Theory: Second Year.* Credit: three hours.

First and Second Semesters.

Professor Heacox, Professor Lehmann, and Mrs. Miller

The sections are as follows:

First section—Tu., Fr.,—8:00.....Mr. Lehmann
Second section—Mo., Th.,—9:00.....Mr. Heacox
Third section—Tu., Fr.,—9:00.....Mr. Lehmann
Fourth section—Mo., Th.,—10:00.....Mr. Heacox
Fifth section—Mo., Th.,—10:00.....Mrs. Miller

A year-course in Advanced Harmony and Harmonic Analysis, embracing a study of all the devices of modern musical composition. Completion of *Lessons in Harmony*, Heacox-Lehmann; supplemented by lessons from Lavignac, Rimsky-Korsakoff, Tchaikovsky and others. Original work. A large part of the second semester is devoted to the analysis of illustrative passages of harmony from all schools of composition. Text-book, *Harmonic Analysis*, Lehmann. A certain amount of regular harmony-playing is required throughout the year.

5. *Theory: Third Year.* Credit: three hours.

First Semester.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—We., Sa.,—8:00.....Mr. Heacox
Second section—We., Sa.,—9:00.....Mr. Lehmann
Third section—We., Sa.,—10:00.....Mr. Heacox

One semester of Simple Counterpoint, two-, three-, and four-part writing in the various species. Advanced harmony playing. Text-book, *Simple Counterpoint*, Lehmann.

6C. *Theory: Third Year. Counterpoint.* Credit: three hrs.
Second Semester. We., Sa.,—8:00. Professor Heacox.

This is a continuation of Course 5. Double Counterpoint. Five to eight-part writing. Eight real parts for two choirs from Cherubini's basses. Imitation, strict canon, introduction to Fugue writing.

References: Spalding, Bridge, Prout.

6F. *Theory: Third Year. Form.* Credit: three hours.
Second Semester. Professor Lehmann.

The sections are as follows:

First section .....We., Sa., 9:00

Second section .....We., Sa., 10:00

An elective on completion of Course 5.

Elements of Musical Form, from the motive and primary form through the development of the composite forms, with analysis of important types both classic and modern.

This is the last semester of Course III and aims to give a comprehensive view of the methods of musical composition.

Text-book, *Musical Form*, Bussler-Cornell.

7. *Theory: Fourth Year. Fugue.* Credit; three hours.

First Semester.—We., Sa.,—11:00. Professor Heacox

A detailed study of the processes of fugue writing, several model fugues completed. Three-, four- and five-part fugue, double fugue. At the close of the semester the student is expected to submit a fugue for piano, organ or chorus suitable for performance.

Texts: Gedalge, Higgs, Prout. For analysis and reference: Bach's W. T. Cl., Organ Fugues, Art of Fugue, Musical Offerings, etc.*

*Note: In addition to the above regular courses, Theory 1, 2, 3, 4, 5, 6C and 6F are usually offered each semester but without altering the original designation. For the hours of all such courses when irregular, students are referred to the schedule of classes bulletined before the close of each semester.

Composition

Elective, with Approval of Theory Committee, to Begin with Theory 7.

OUTLINE OF COURSE

(TWO YEARS)

The earlier musical forms. Writing of an effective Theme and Variations, or a Suite.

The later musical forms. Writing of a Sonata for solo instrument, or other composition for solo instrument and orchestra, or for voices with orchestra.

Instrumentation and the analysis of important works will be understood as a component part of this course, and those who complete it may omit Theory 6F and the separate study of Instrumentation.

Especial emphasis will be laid, from the beginning, upon the esthetic side as well as on the practical effectiveness of the pupil's work, and upon the development of his technique as a composer.

Instrumentation

Elective, with Approval of Theory Committee, to Begin with Theory 5

OUTLINE OF COURSE

(ONE YEAR)

Reading of orchestral scores, both classic and modern, beginning with Haydn and Mozart.

Study of Orchestral instruments with a view to practical and effective writing for the orchestra.

Arranging compositions for string orchestra and for full orchestra, so as to be acceptable for public performance.

Music Terminology

A course for the general student of music, but of especial interest to instrumental performers. It may be profitably elected in conjunction with Theory 1, 2, 3, or 4. The course deals with the definition, pronunciation, spelling and derivation of all terms ordinarily encountered by the musician. About six recitations are devoted to a fairly detailed study of orchestral instruments. Text, Gehrkens :—*Music Notation and Terminology.*

Offered only in the second semester.

History of Music

History and Criticism of Music

Oberlin Conservatory was one of the first institutions of its class to establish a department of the History of Music, administered by one especially trained for that work. This course includes four lectures each week throughout the year. Abundant illustrations are given of every school and phase of musical development, both by performances in the class room and by adapting the lectures to the concerts given in the Artist and Musical Union courses and by the Faculty and students of the Conservatory. While the course covers the whole period of musical history down to the present, much the larger share of time and emphasis is given to the composers and the periods that affect the musical life of the present day. The course might more properly be described as one in musical appreciation with a historic basis, for the whole aim is to enable the students to understand and enjoy the work of all periods and styles through a knowledge of the esthetic and psychologic principles involved in their development.

Although the instruction is by lectures and musical illustrations, students are constantly guided in their outside reading, for which abundant facilities are afforded.

Written tests are given from time to time, and examinations at the end of each semester.

The above is required of all candidates for the Bachelor's degree and Teacher's Certificate, and is an elective for all other regular students after their first year.

History of Music - Advanced Course

An advanced course, two hours per week, is offered to those who have satisfactorily completed the lecture course. In this course, in which the modern composers are critically studied, the seminar method is followed. This course is

especially intended for those who wish to prepare themselves for teaching the subject of music history. Certificates are given to those who complete both courses with credit.

The College library possesses a large and rapidly increasing collection of the most valuable works on music, and this, together with the collection of works of the great masters in the library of the Conservatory, affords ample opportunity for thorough and original research.

Pianoforte

Unlike the courses in Theory, where all students pursue the same general plan, instruction in piano playing involves a special adaptation to the needs of each individual pupil. The primary aim is to lay a thorough technical foundation, directed by a careful study of each pupil's physical deficiencies and previous habits of work. At the same time it is remembered that musical feeling must be cultivated from the outset, and that between the technical means and the esthetic result no sharp line can be drawn. The works of the best masters are therefore employed through all the grades of advancement, in order that the emotional and intellectual faculties shall be developed in company with the technical, and the student constantly grow in taste and in sympathetic comprehension of all that is involved in artistic performance. Opportunities for ensemble work with skillful collaborators are given to advanced students.

Normal Training Department in Children's Work

Students who are sufficiently equipped in Piano, Harmony, and Musical History, may upon recommendation of their Piano Teacher enter this class.

The course consists of the presentation of modern methods of teaching children from the age of five to fourteen years. The student is required to attend two lectures a week and also to visit classes in which children are taught all phases of music education, including Harmony, Rhythm, Ear Training, Melody Writing (which finally leads to four-part writing), Analysis and Music Biography.

In the second semester some actual teaching is required, in order that the student may understand and successfully cope with the varied problems which are certain to confront him during the first years of teaching.

Children's Department

In this department the system of private and class lessons is employed for all students.

Experience has shown that much of the study necessary for a child's all-round musical development can be best done in classes.

The time of the private lesson can then be given entirely to the practical side of piano playing. Therefore for the first year the youngest beginners are taught only in classes, after which time private lessons begin and the class work is continued for several years.

Rhythm, Melody, Harmony, Ear Training, Sight Reading, Technique, Music Biography and Analysis are included in the class work.

Once a month the pupils meet to play for each other and twice a year public recitals are given.

Voice

True cultivation of the voice consists in the development of pure tone and its easy natural use and control in singing. Correct use of the breath, intonation, attack, legato, accent, phrasing and enunciation are the leading features of technical drill.

By the adoption of what are believed to be the best features of all methods as well as by the use of a discriminating judgment as to the needs of the voice under treatment the endeavor is made to carry forward the formation and development of the singing voice.

At the same time, a higher ideal than the perfection of mere mechanical skill is aimed at, viz., a musicianly style of singing, and all that is implied in the broad term "interpretation," together with a thorough appreciation of the best works of the best masters, both new and old.

Thus the hope is to prepare pupils for successful teaching, for positions in church choirs, and for the concert stage, and through them to advance the cause of artistic singing.

Students whose major study is Singing are required to do at least two years' work (two hours per week) in either French or German, the language to be elected under advice of the Teacher of Singing and the work to be completed if possible before the Senior year.

Organ

The course of instruction in this department is planned to develop a finished technique adequate to artistic and effective organ playing, and to impart such a knowledge of the very best organ literature as will enable students to know what to use and how to use it in their own playing and teaching.

The requirements of the church service are kept always in view.

Graduates from this department have always been able to take successfully the Associateship Examination in the American Guild of Organists, and those of unusual ability are prepared for the Fellowship examination if they have passed the former in their Junior year.

Students who make organ their major study are required to take either Course I or II in Theory.

Only in special cases and for sufficient reasons, by the permission of the Faculty, can this requirement be set aside.

Violin

It may be said of the Violin that it is adaptable to a wider range of uses than any other musical instrument. In the domain of virtuosity its resources are all but limitless; as a component of orchestras, great or small, its varied

tone-color is indispensable, and in the field of quartet music it becomes the medium of expression of the highest form of instrumental music.

The course of instruction in Oberlin Conservatory of Music is based on the principles and methods which have been established by the great masters of violin-playing. In conformity with this, special effort is made to develop not only musical expression, but, what is no less important, a clear comprehension of the physical elements involved in mastering the violin, without which no student of this instrument may hope for success.

The course of study embraces technical material devised by violinists and teachers of established reputation and authority, together with such compositions as are conducive to an increasing appreciation of the best in our violin literature.

Violoncello

The Violoncello is of such importance, both as a solo instrument and in quartet and orchestral work, that students are urged to give its claims due consideration when making out their plans for a comprehensive course of study. While it appeals especially to young men, young women have found the study of the 'Cello entirely practicable, and results can often be more quickly reached than on the Violin.

This department has never been so ably conducted as at the present time, and the enthusiasm manifested insures a steady growth for the future.

Other Stringed Instruments

Harp, Viola, and Double Bass

The instruction is based upon the best schools for these instruments, together with etudes, solo pieces and concertos by the best writers.

Ensemble Playing

Abundant opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging from simple compositions to the master-works of the classical and modern schools, thus laying the foundation for a broad, intelligent style.

This line of work has been greatly strengthened by the addition to the Faculty of Prof. F. A. Goerner, Violoncellist, a large part of whose time is given to duos, trios and quartets with students.

Both Pianoforte and Violin students are finding it of incalculable value to come in contact with such artistic playing, musicianly interpretation and stimulating suggestions as are there offered.

Wind Instruments

Cornet, French Horn, Clarinet, Flute, Oboe, and Trombone

Students are fitted for both solo and ensemble playing, and advanced pupils have an opportunity to study orchestral playing in the Conservatory orchestra. Many students who come primarily to study other instruments will find it

greatly to their advantage to do some work in this important field. A practical acquaintance with orchestral music is an exceedingly important part of a musical education, and this can be acquired best by actual orchestral practice.

Conservatory Orchestra

Advanced students of stringed instruments have also the advantage of playing in the Conservatory orchestra, numbering thirty-five to forty players, which meets twice a week, and is conducted by Dr. Andrews.

Dramatic Expression and Diction

An adequate interpretation of a masterpiece of literature demands of the student an intimate acquaintance with the author's message and style; a fine control of the reader's thought, emotion and will; and technical skill of a high order in the use of the voice and body, which are the instruments of expression.

The course in Dramatic Expression and Diction accordingly falls under the three following heads:

I—Studies in Vocal Interpretation. The plays of Shakespeare and the modern dramatists; the poetry of Browning, Tennyson, Shelley, Keats and some of the modern lyric poets; and selections from the great prose masterpieces, classic and modern.

II—Studies in Vocal Expression. The acquiring of a Vocal Vocabulary.

III—Studies in Vocal Technique. The establishment of a new standard of speech and tone in conversation and the mastery of a vocal technique adequate for literary interpretation.

In training the voice for song, teachers are becoming conscious of the carelessness of students in the use of the voice in daily speech. The course in diction aims to coöperate with the work accomplished in singing by developing a conversational tone which is musical.

French Diction

Second Semester. Two Hours

Open only to those who have had a year or more of preparatory or College French, except that in special cases Conservatory students may be admitted in the second semester, after having taken, with high standing, the first semester of College French.

In this course, systematic drill is given in the phonetics of the French language. This is followed by much practice in reading designed to establish correct habits of pronunciation. Simple French songs are then studied and sung, leading up gradually to the best songs of the modern period. At least ten of these will be studied.

The Model Four-Year Courses

The Model Courses tabulated on the opposite page show the studies possible to be pursued, and their credit in semester hours. Where the number of hours of daily practice is indicated the amount stated is the minimum for which a student may reasonably expect to receive passing grades, which must be at least B in the major study and C or higher in three-quarters of the other required work.

The credit assigned to each major is the maximum number of semester hours which can be earned in that study, except that a strong student accustomed to advanced work may, with special permission, earn additional credit by practicing more hours in either his major or minor study. The basis of credit in practical music is two hours for one hour daily practice.

No student may take less than eleven nor more than sixteen semester hours without special permission, except where so indicated in the tables.

Each major has its accompanying requirements and electives, planned with special reference to the symmetrical development of the student and his practical needs in later professional work.

It is important to notice in this connection that while the tables are valuable for the purpose of outlining the student's work and enabling him to know with a fair degree of certainty his position in his course, the art of music demands distinctly more than the ability to earn passing grades in any number of courses. Here talent, the power of mental concentration, and the ability to appear creditably in public performance comprise elements of a most important character in estimating the proficiency of a candidate for the degree of Bachelor of Music. It is precisely this personal equation which, entering into the problem of giving credits in art courses, has made regular classification of the music student seem difficult if not impossible.

In adopting the plan outlined on the opposite page, Oberlin Conservatory of Music attempts to give definite classification in a music course as early as practicable, but with the distinct understanding that the credits indicated in the Junior and Senior years can be given to those only who have fulfilled so well all the requirements that they have received Junior Classification by special vote of the Conservatory Faculty. This classification received, the student's courses are credited as earned in the usual way. If for any reason a student fails to receive Junior Classification in his third year, his credits in Theory and other classes will be counted, but no further credit for Practical Music will be given until his classification is obtained. On the other hand, a student who is so advanced in music as to receive Junior Classification the second year in Oberlin Conservatory, thereby receives credit in advance and may be able to finish the course in three years.

Note—For information concerning Teacher's Certificates see page 14.

MODEL FOUR-YEAR COURSES, EACH WITH A DIFFERENT MAJOR STUDY

PIANO MAJOR

1st YEAR	15sm.	25sm.	Credit	2nd YEAR	15sm.	25sm.	Credit	JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15sm.	25sm.	Credit	SENIOR YEAR	15sm.	25sm.	Credit	Hours Total
Piano,--3 hrs. dly pract.	6	6	12	Piano--3 hrs. dly. pract.	6	6	12	Piano,--3 hrs. dly. pract.	6	6	12	Piano,--private lessons	6	6	12	
2nd Study,--Voice, Organ, Violin, etc., 1 hr. dly pract.	2	2	4	2nd Study,--1 hr. dly. pract.	2	2	4	2nd Study,--1 hr. dly. pract.	2	2	4	Recital in Major Study			8	
Theory, with ear training	2	2	4	Theory	3	3	6	Theory	3	3	6	Rehearsal and Recitals	1	1	2	
Physical training	4	4	8	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	*Electives,--if desired, 4 hrs of this a recital in 2nd Study			8	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Electives	4	4	8					
	1	1	2													
			28				30				32				30	120

VOICE MAJOR

Voice,--1 hr. dly. pract.	2	2	4	Voice.--2 hrs. dly. pract.	4	4	8	Voice,--2 hrs. dly. pract.	4	4	8	Voice,--private lessons	6	6	12	
Piano,-- 3 hrs. dly. pract.	6	6	12	Piano,--2 hrs. dly. pract.	4	4	8	Piano,--2 hrs. dly. pract.	4	4	8	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Choir & Musical Union,--required	1	1	2	
Physical training	1	1	2	History of Music	3	3	6	Choir & Musical Union,--required	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Electives	3	3	6	
								Language--required	2	2	4					
			28				30	*Elective	1	1	2				30	
											32					120

ORGAN MAJOR

Organ,--1 hr. dly. pract.	2	2	4	Organ,--1 1-2 hrs. dly. pract.	3	3	6	Organ,--2 hrs. dly. pract.	4	4	8	Organ,--private lessons	6	6	12	
Piano,--3 hrs. dly. pract.	6	6	12	Piano,--3 hrs. dly. pract.	6	6	12	Piano,--2 hrs. dly. pract.	4	4	8	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Theory	3	3	6	
Physical training	1	1	2	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Elec.,--preferably Instrumentation	3	3	6	*Elective	1	1	2	
			28				32				30				30	120

VIOLIN, 'CELLO, Etc. MAJOR

Violin,--3 hrs. dly. pract.	6	6	12	Violin,--3 hrs. dly. pract.	6	6	12	Violin,--private lessons	6	6	12	Violin,--private lessons	6	6	12	
Piano,--1 hr. dly. pract.	2	2	4	Piano,--1 hr. dly. pract.	2	2	4	Piano,--1 hr. dly pract.	2	2	4	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Orchestra,--required	1	1	2	
Physical training	1	1	2	History of Music	3	3	6	Orchestra,--required	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Ensemble or Orchestra,--required	1	1	2	Rehearsal and Recitals	1	1	2	*Electives--String Quartet a part of this if possible	3	3	6	
				Rehearsal and Recitals	1	1	2	*Electives	2	2	4					
			28													
							32				30				30	120

COMPOSITION MAJOR

**Theory 3rd year	3	3	6	Composition	3	3	6	Composition	6	6	12	Composition	6	6	12	
Piano,-- 3 hrs. dly. practice	6	6	12	Theory, 4th year	3	3	6	Piano,--2 hrs. dly. pract.	4	4	8	Recital in Major Study			8	
2nd Study,--1 hr. dly. pract.	2	2	4	Piano,--3 hrs. dly. pract.	6	6	12	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	
Physical training	1	1	2	2nd Study,--1 hr. dly. pract.	2	2	4	Rehearsal and Recitals	1	1	2	*Electives	4	4	8	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Elective	1	1	2					
*Elective	1	1	2	*Elective	1	1	2								30	
											30					
			28				32									120

It will be observed that while each of the above Model Courses totals 120 hours, all first year courses are scheduled at less than 30 hours, the deficiency being made up in some other year. But many students are able to add some elective to their first-year schedule and by so doing earn credit in advance. Among the many electives open to first-year students are Choir, Musical Union or Orchestra, where sufficiently advanced to pass the entrance examinations; also courses in French Diction, Dramatic Expression, Terminology, or courses in Oberlin College.

** The first two years of Theory a prerequisite.

Courses with their Credit in Semester Hours

Pianoforte, Organ, Violin, Voice, etc., estimated on the general basis of one, two, or three hours daily practice ..... 2, 4, or 6 hrs.

Recital in Major Study (required) ..... 8 hrs.

Recital in Second Study (an elective if given before the Easter recess) ..... 4 hrs.

French Diction ..... 2 hrs.

Dramatic Expression ..... 2 hrs.

Theory, Composition, Instrumentation, each ..... 3 hrs.

Ear Training ..... 1 hr.

History of Music ..... 3 hrs.

Public School Music, 1 and 2 ..... 4 hrs.

Public School Music, 3 and 4 ..... 5 hrs.

Terminology ..... 2 hrs.

Croir or Musical Union, each ..... ½ hr.

Ensemble class, Quartet class, or Orchestra, each ..... 1 hr.

Conservatory String Quartet ..... 3 hrs.

Normal Course in Piano ..... 1 hr.

Recital attendance ..... 1 hr.

Practice Teaching (for students in Public School Music) ..... 1 hr

College courses, especially those in modern languages, are strongly recommended when practicable in connection with the required studies. Credits for these are the same as in the College.

Supervisor's Training Courses in Public School Music

This course aims to prepare the student to supervise the teaching of music in the grade schools, and to carry on in a broad and comprehensive manner instruction in music in the modern high school. In order to accomplish these ends two years of study are required, the emphasis in each of these years being upon the acquiring of *musicianship*, but each year also including certain material relating directly to the teaching of school music.

First Year

In his first year the student usually carries the following subjects: Piano, Voice, Theory, Public School Music. The work in the first three of these subjects is taken under the regular instructors in these branches, a description of it being found on preceding pages. The class in Public School Music meets four times per week, one-half of the time throughout the year being spent in *Sight-singing and Ear-training*, the other half being divided between a course in *Notation and Terminology* given in the first semester, and one in *Conducting* given in the second.

Second Year

In his second year the student spends about one-half of his time in still further perfecting his musicianship, the range of electives open to him including Piano, Voice, Theory, etc. This part of the course is planned by the indi-

vidual student in conference with the instructor in Public School Music during the last part of the first year. The other half of the student's time is given to a study of the history of music (see preceding pages for description of the course), and in a continuation of the work in Public School Music, the class in the latter subject meeting four hours a week as in the first year.

This second year of Public School Music emphasizes strongly the subject of *Principles and Methods of Teaching*, the aim being first of all to make the student acquainted with certain basic psychological principles upon which the teaching of any subject must be founded, then to make him intelligent about public school education in general—why it exists, what it attempts to do for the child, why the course of study is changing so rapidly just now, etc. Upon the foundation of this broad preliminary survey of public school education and of the teaching process in general, a comprehensive course in *Ideals and Methods of School Music* is now built up, the student learning something concerning the value of music to humanity in general, as well as examining minutely the aims underlying music teaching in the public schools. He also learns how to plan music instruction for the various grades and high school in a practical and efficient manner, the various steps of procedure being illustrated in the Oberlin Public Schools in which the music work is directed by the instructor and carried on from day to day by students in this course. During this part of the work the student is also required to read a great deal of material relating to school music, the aim of the instructor being to establish principles and set up ideals rather than merely to teach methods.

The remainder of the second year work consists of practice in *Melody Writing*, a study of the *Child Voice*, and an examination and discussion of some of the most widely used series of music readers and other school music material.

As an elective during this second year of work the student who plans definitely to teach music in the public schools is strongly advised to become acquainted with some orchestral instrument. A beginner's class in *Violin* gives opportunity for from twelve to fifteen students to learn at least the rudiments of violin playing; and even this knowledge will be of the greatest assistance to the future supervisor of music in his work with school orchestras. Private lessons for a year on cornet, clarinet, flute, etc., will accomplish somewhat this same end.

The Certificate in Public School Music is granted only to those who have completed at least the following: Piano, one year; Singing, one year; Theory, one year; History of Music, one year: Public School Music, two years; and other approved electives to the extent of seventeen semester hours of credit. At least three-fourths of this work must have a grade of "C" or better.

For a more detailed description of the course in Public School Music, send for special leaflet.

Combined College and Conservatory Course

Students who wish to take a combined course and graduate from both the College and the Conservatory, may do so in six years, or six years and a summer session, receiving the College degree at the end of four years and that of the Conservatory two years later, provided they possess sufficient musical talent, and have the ability and the physical strength to carry heavy work with satisfactory grades through the College course. The course outlined below, in which Music is the Major study, is suggested as probably the best plan for the College work. The amount of credit required for graduation is 120 hours, of which not more than 36 hours may be obtained in Music. Not more than sixteen hours, including Music, is to be taken the first semester of the Freshman year, but after the first semester students who prove that they have sufficient ability in scholarship may take a larger number of hours. No credit for Practical Music is allowed until the student has received credit for two years of Theory, and has been recommended by vote of the Conservatory Faculty as eligible for credit in Practical Music. The numbers given in brackets indicate that that amount of time will be required by the study, but that no credit is given for it. The time specified is sufficient for subjects such as Piano or Violin; for Singing or Organ only two hours a semester will be needed.

Freshman Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Bible	2		2
Physical Training	1	1	2
Ancient Languages or Mathematics	3	3	6
Modern Language	4	4	8
Theory of Music	3	3	6
Electives		4	4
			32

Note: If Physics is to be taken in the next year, as recommended below, Mathematics should be taken in the Freshman year. *Lessons in practical music should not be planned for this year*, unless the student is willing either to plan for an extra summer session, or to take the College degree at the end of the *Fifth* instead of the *Fourth* year.

Sophomore Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Sciences, (Preferably Physics)	4	4	8
Theory of Music	3	3	6
Electives (Preferably Modern Language, History, Economics, or Political Science)	4	4	8
Practical Music, (1st Study)	(4)	(4)	
			26

Note: At the end of the Sophomore year the student following this program is two hours behind his class. This may be made up and the four hours deficiency of the Senior schedule gained in advance, by work in the summer session.

Junior Year	1st Sem.	2nd Sem.	Credit
Psychology and Philosophy	3	3	6
Theory of Music	3	3	6
History of Music	3	3	6
Electives	4	4	8
Practical Music, (1st Study)	2	2	4
			30

Senior Year	1st Sem.	2nd Sem.	Credit
Bible	2		2
Electives, (Including History of Art or Esthetics)	9	9	18
Practical Music, (1st Study)	3	3	6
Practical Music (2nd Study)	(2)	(2)	
			26

Instruments for Lessons and Practice

The Concert Hall, the Lecture Rooms and all Lesson Rooms are provided with grand pianos. The practice rooms are furnished with uprights from standard manufacturers, and are kept in order by two expert tuners and repairmen.

Organ lessons are given on a three-manual Roosevelt Organ of forty stops, on a two-manual Lyon & Healy Organ built to our order, and on a three-manual Vocalion of unusual size and power.

For Organ practice the Conservatory furnishes a two-manual Vocalion, and twenty-two two-manual Pedal Organs of Mason and Hamlin and Estey manufacture. These Organs are all equipped with kinetic blowers and electric motors.

Ample provision has been made for the use of the Practice Clavier so far as it may be deemed advisable in the case of individual students.

The Conservatory owns two 'Cellos, several Violins and Violas, two Double Basses, a first-class Lyon & Healy Harp, and some Brass and Wood Wind instruments, which are available for practice.

Special Advantages

Artists' Recitals

Not less important than class-room instruction is the opportunity of hearing good music rendered by artists of superior ability. To afford students this opportunity, a regular series of recitals is given each semester, the best artists available being secured. To these recitals all students in the Conservatory are admitted without expense beyond the fee of $2.00 which is charged in the semester bill. All money so received is strictly devoted to paying the cost of these concerts. These recitals are educational in their character, and the fee charged should be regarded as part of the tuition. A limited number of course tickets

are sold to persons not in the Conservatory, and the concerts are so well patronized that students are given the opportunity of hearing many of the great artists of this and other countries at nominal cost.

The following artists and musical organizations have appeared in the Artist Recital Course during the past year:

Mr. Ernest Schelling.
Miss Margaret Keyes.
Mr. Gaston Dethier.
Mr. Pablo Casals.
The Philadelphia Symphony Orchestra.
The New York Symphony Orchestra.
Mme. Povla Frisch.
The Minneapolis Symphony Orchestra
Maud Powell
Mr. Ossipp Gabrilowitsch.
The Chicago Symphony Orchestra.

Students' Recitals

One of the most important incidental advantages of the Conservatory is the weekly recital, where students may become acquainted with a far greater number of musical compositions than they individually can study; and where they may themselves, when sufficiently advanced, present compositions assigned by their teachers for the purpose of giving them self-control and ease in public appearance.

Students who fail to avail themselves of these educational opportunities will find that their credits for general musical culture will be seriously affected.

Church and Chorus Music

The facilities afforded in Oberlin for studying the great choral works give students an opportunity, seldom enjoyed, for acquaintance with oratorios and other sacred music. For practical cultivation in this department of musical study, all students have the privilege of attending classes in choral music; and those who are sufficiently advanced can join one of the church choirs, and the Musical Union, a society for the study of the higher forms of choral music.

The Musical Union numbers from two hundred to two hundred and fifty members, and for its concerts each year the best artists available are secured as soloists.

Art Association

This organization offers a series of lectures on Art subjects, and brings to Oberlin during the year several exhibitions of choice pictures and other Art objects.

Literary Advantages

The connection of the Conservatory with an institution of learning of the acknowledged standing of Oberlin College affords unusual advantages for the pursuit of literary studies in connection with music.

The teachers, both in the Conservatory and in the College, will be glad to confer with students, and to assist them in planning a systematic and helpful course adapted to their individual requirements, and to the time at their disposal. Conservatory students are recommended, as far as practicable, to avail themselves of these privileges,

Finney Memorial Chapel

that they may secure symmetry and breadth of culture, as well as the ability to use their musical powers to the best advantage.

An important feature of the work at Oberlin is the course of monthly lectures by the President and by invited speakers from abroad. These are delivered before the students of all departments.

Literary Societies

The young men of the College have three literary societies—Phi Kappa Pi, Phi Delta, and Alpha Zeta; there are also four societies for the young women of the College—L. L. S., Aelioian, Phi Alpha Phi, and Tau Kappa Epsilon. These societies maintain a high standard of literary excellence. They are now occupying well furnished and attractive rooms. The members present criticisms, essays, orations and discussions, and become familiar with parliamentary practice. At each meeting the exercises of the preceding week are reviewed in an extended critique.

Regular Conservatory students are admitted to these societies.

Libraries

A large and carefully selected library of standard music, consisting of more than twenty-five thousand numbers, is open to students for use in practice.

In addition to this, the use of the College Library, which has more than 135,000 bound volumes, is offered to all Conservatory students free of charge. Besides the opportunity for general reading and research thus afforded, the library makes it possible to do much collateral reading in history of music, criticism and biography, an acquaintance with which is an essential part of a well-balanced education.

Both libraries are well equipped, and unusually rich in material needed by the music student. They are also carefully catalogued by the Dewey system of Classification, which renders them doubly useful by making their contents instantly available.

Physical Training

There are separate gymnasia for young men and young women, under the direction of two physicians, members of the General Faculty, whose whole time is given to this work, to the Teachers' Course in Physical Training, and to instruction in Physiology and Hygiene in the College. Besides endeavoring to check abnormal tendencies and to promote the health of students, the department aims to be educative by favoring symmetrical growth, developing ready physical control, and forming correct habits of carriage and action.

All students in the Conservatory pay a gymnasium fee of one dollar per semester, for which they obtain the following privileges: a physical examination, the use of a locker, the baths, and class work or individual instruction. First year students are required to attend three classes a week and to do the prescribed reading and individual hygiene.

Religious Influence

It has always been the aim of Oberlin College so to adjust the work of the students that intellectual and religious culture may be combined.

True Christian manhood is the ideal cherished for musicians, and although it is not practical to give special religious training in the Conservatory, yet the purpose is to throw around students such safeguards as are possible.

A Young Men's Christian Association, a Young Women's Christian Association, and a band of Missionary Volunteers are maintained by the students.

There are a number of small classes for Bible and Mission study among the students, and on Sunday mornings President King conducts his "Training Class," in Warner Concert Hall, at which all are welcome, and many students take advantage of this unusual opportunity for Bible study.

General Information

Location and Surroundings

The Conservatory is located at Oberlin, Ohio, a pleasant and healthful village of some six thousand inhabitants, thirty-four miles west of Cleveland. Well-kept lawns, ample shade-trees, and modern improvements, such as pavements, electric lights, sewer and water systems and a central heating plant, contribute to the healthfulness and attractiveness of the place. Situated on the Lake Shore & Michigan Southern Railway, it is easily accessible from all parts of the country. All passenger trains reach Oberlin between the hours of 5 a. m. and 8:30 p. m. There is also an hourly electric car service connecting the town with Cleveland, Elyria and Lorain from the east, Wellington from the south, and Norwalk from the west.

The place was founded as a home for the College, and the population consists chiefly of those who have been drawn here by educational attractions. This gives a special atmosphere of culture and good order, while as a home for students it is remarkably free from the temptations and dangers often surrounding school life. There are no drinking saloons in town. But those who seek bad company will find it—or make it—anywhere, and the Conservatory does not offer itself as a reformatory for young people who are too wayward for home restraint. Neither does it desire the attendance of the idle or listless. Its facilities are offered only to those who wish to give their full strength to study. The churches of the place consist of two Congregational, two Methodist, one Protestant Episcopal, two Baptist, and one Roman Catholic. Each student may attend the church of his choice.

Warner Hall

This splendid building, the munificent gift of Dr. and Mrs. Lucien C. Warner, of New York City, is one of the finest structures erected for the exclusive use of a School of Music. It is four stories, of buff Amherst stone, and has a frontage of one hundred and fifty feet on North Professor street, and one hundred and twenty feet on

West College street. It contains a fine concert hall, seating one thousand, a lecture room, library, and office, and over one hundred and fifty class, lesson and practice rooms. It is heated throughout by steam, and is supplied with an electric passenger elevator.

Rice Memorial Hall

A large and commodious building has recently been erected adjoining Warner Hall, named in commemoration of the life services of Professor Fenelon B., and Mrs. Helen M. Rice. Professor Rice was for thirty-one years Director of the Conservatory, and it was largely the combined talent and labor of himself and Mrs. Rice which gave to the Conservatory its early development, rapid growth, and high artistic ideals. This building contains six large lesson rooms and one hundred and fourteen practice rooms, is lighted with electricity, heated with steam, and equipped with an Otis elevator.

General Regulations

Students are under the regular College discipline. The regulations are few and simple, appealing to the student's self-respect and personal responsibility.

Students are required to abstain from the use of tobacco and intoxicating drinks.

Students are required to attend daily prayers at the chapel.

Conservatory women will become members of the Women's League and will receive copies of its constitution and by-laws relating to conduct and customs.

Students are required to take three studies, one of which shall be Theory, or a College study.

No student is considered fully a member of the Conservatory until he has passed a probation of one year satisfactory to the Faculty, during which time they may privately dismiss him, if for any reason they deem his presence undesirable.

Tuition must invariably be paid in advance.

No money on semester bills can be refunded after the first Saturday.

Students must consult the Director and their teachers before arranging to take part in any public exercise outside of the regular work.

Students are not at liberty to join organizations outside of the Conservatory without the approval of the Faculty.

Expenses for Room and Board

Rooms and board for women, and board for men, can be had at the College halls and in boarding houses under College oversight. Rooms for men can be found in private families. There is usually no difficulty in securing board and rooms for men at any time of the year.

Most of the women live in boarding houses which are under College oversight. They are required to consult one of the Deans of Women before engaging their boarding places. This arrangement should be made before coming to Oberlin, because otherwise there may be diffi-

culty in securing suitable accommodations. Unless otherwise specified, students contracting for rooms will be held for one term's rent. Board and furnished rooms outside the College halls range in price, according to quality, from $4.10 to $7.00 a week, heat and light included. The average rate is about $5.75 a week.

Room rent in the College residence halls varies according to the location and size of the room. Board is $2.50 a week at Churchill Cottage; $2.70 a week at Lord Cottage; $3.10 a week at Talcott Hall; $3.25 a week at Dascomb Cottage; $3.50 a week at Baldwin Cottage, Keep Cottage, Shurtleff Cottage, and Allencroft. The entire cost for room, board, heat, and light per week ranges from $3.25 to $5.00 at Churchill and Tenney Cottages; $3.85 to $4.25 at Lord Cottage; $4.10 to $5.75 at Talcott Hall; $4.75 to $6.00 at Dascomb Cottage; $4.50 to $6.25 at Allencroft and Ellis Cottage; $5.00 to $6.25 at Keep Cottage (including the annex) and at Shurtleff Cottage; and from $5.40 to $6.50 at Baldwin Cottage.

Each room in these College halls is provided with all necessary furniture, including single beds, mattresses, and mattress covers. All other bedding is supplied by the occupant.

Students do not usually succeed in gaining admission to these halls until after they have been in Oberlin for a year or two.

In view of the great demand for rooms, it has been voted that three years be the limit of residence in the College halls, until the College has accommodations for a larger proportion of its women; that students who have had part of their time in the halls be on the preferred list for readmission; that exceptions may be made for students at Lord, Shurtleff, Churchill, Tenney, and Ellis Cottages upon request to the Deans of Women.

Room rent is payable each term in advance, and board each half term in advance. Anyone leaving before the end of the term will not be entitled to a return of any part of the money paid for room rent.

Semester Bills

Payable at the beginning of each semester (September and February).

Class Lessons

(Two Lessons Per Week, 18 Weeks,)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$30.00
Theory	15.00
Composition, (three in class)	30.00
Instrumentation	15.00
Advanced Course in History of Music	15.00
Normal Course in Piano	15.00
Special Course in Sight Singing	10.00
Ensemble Class	10.00
Terminology	10.00
English Diction and Dramatic Expression	15.00

French Diction	$15.00
History of Music, (Four Lessons per Week, 18 Weeks)	10.00
*Public School Music	20.00

Private Half-Hour Lessons
(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$45.00

Rent of Instruments

Rent of Piano per semester, one hour each day	$5.00
Rent of Harp per semester, one hour each day	5.00
Rent of Pedal Piano per semester, one hour each day	5.00
Rent of large two manual Pedal Organ, one hour each day, per semester, including blowing	15.00
Rent of Vocalion Organ, one hour each day, per semester, including blowing	15.00
Rent of Practice Clavier, per semester, one hour each day	2.00
Practice Claviers rent by the semester for	5.00

*Students taking Ear Training in connection with first year Public School Music will pay only $10.00 per semester for first year Harmony.

Incidentals

Library fee	$1.00
Artists' Recital Tickets	2.00
Reëxamination, or Private Examination	2.00
Gymnasium	1.00
Men's Building fee (men only) per year	5.00
Diploma fee	7.00

The following may be considered as a near estimate of the necessary expenses for the year of thirty-six weeks, the pupil giving his entire time to the study of music:

Tuition—Theory and any other two studies	$150.00 to $210.00
Board—Including room furnished, $4.00 to $6.50	144.00 to 244.00
Lights and Washing	18.00 to 30.00
Piano Rent	30.00 to 40.00
Organ Rent	30.00 to 45.00
	$372.00 to $569.00

For further particulars in regard to the Conservatory address CHARLES W. MORRISON, *Director*. For information concerning the College, address GEORGE M. JONES, *Secretary*.

Register of Students

Graduate Students

Haggerty, Marion Elizabeth ..... Oberlin
Mus. B., Oberlin Conservatory of Music, 1915.
Hill, Eleanor ..... Berlin Heights
Mus. B., Oberlin Conservatory of Music, 1915.
Hutchins, Dorothy Pearl ..... Toledo
Mus. B., Oberlin Conservatory of Music, 1915.
Leard, Laura Luella ..... Galesburg, Ill.
Music B., Knox College Conservatory of Music, 1915.

Class Graduating in 1916

Biederwolf, Dorothy Ellen ..... Monticello, Ind.
Broughton, Russell ..... Grand Rapids, Mich.
Bugbey, Doris Marjorie ..... Roseville, Ill.
Cables, Frances Willard ..... Waterbury, Conn.
Cowling, Edina ..... Metropolis, Ill.
Crain, Homer Edward ..... Lisbon, Ia.
Dunham, Anna Laura ..... Manchester, Ia.
A. B., Oberlin College, 1915.
Larison, Eulalie ..... Malvern, Ia.
McDonald, Marguerite Mary ..... Duluth, Minn.
Matthews, Dora ..... Kansas City, Mo.
Meyer, Rudolph John ..... Quincy, Ill.
A. B., Oberlin College, 1914
Miller, Eva Marie ..... Mansfield
Nickerson, Camille Lucy ..... New Orleans, La.
Pinkney, Estelle Etelka ..... Santa Fe, N. Mex.
Royce, Lenna May ..... Perry, N. Y.
Schauffler, Lawrence Hobart ..... Oberlin
Snyder, John Edgar ..... Bryan
Strong, Helen Margaret ..... Chicago, Ill.
Talamo, Marjorie Esther ..... Buffalo, N. Y.
Todd, Ethel May ..... Tabor, Ia.
Tschanen, Ruth Elizabeth ..... Upper Sandusky
Wagner, Helen Henrietta ..... Louisville, Ky.
Warren, Virginia May ..... Oberlin
Whipple, Eunice Fulton ..... Oberlin

Class Graduating in 1917

Anderson, Helen Louise ..... Lake City, Minn.
Andrews, Helen Lucile ..... Miamisburg
Brown, Lydia Belle ..... Ames, Ia.
Buchta, Jean Elsie ..... David City, Neb.
Chambers, Mary Stier ..... Steubenville
Cohen, Charles Cecil ..... Chicago, Ill.
Craven, James McDougal ..... Mattituck, N. Y.
Harris, Lelah Enid ..... Sylvania
Hempstead, Miriam Augusta ..... Croton
Heter, Harriet Ruth ..... Monroeville
Holtkamp, Otto ..... New Knoxville
Johnston, Erma Orabella ..... Cottonwood Falls, Kan.

Moore, Gladys Ferry.....Springfield, Mass.
Morris, Louise.....Texarkana, Ark.
Muir, Hazel Caroline.....Grand Rapids, Mich.
Schoeffel, Ruth Evangeline.....Freeport, Ill.
Smith, Harold David.....Barnesville
A. B., Oberlin College, 1915.
Swanson, Neva Marie.....Stockholm, Wis.
Van Buren, Ruth.....Superior, Wis.
Wiswall, Vera Minerva.....De Kalb, Ill.
A. B., Oberlin College, 1909.

Fourth Year Students

*Group A.**

Arnold, Ellen Louise.....Oberlin
Bruner, Edna Leona.....Fremont
Clark, Helen Harris.....Williston, Vt.
Godfrey, Eugene Roberts.....West Lebanon, N. H.
Heilman, Emma Margaretha.....Merrill, Wis.
Owen, Anna Marjorie.....Marion
Strong, Caroline Adella.....Oberlin

* "Group A" includes those students whose advancement in the study of Theory of Music entitles them to classification in the year shown; "Group B" includes those students who are not enrolled for the course in Theory of Music.

Fourth Year Students

Group B.

Fry, Charles Michael.....Canton
Grafton, Cuma.....Cleveland
Nichols, Methilda.....Bellevue

Third Year Students

Group A.

Adams, Irene Lamson.....Rutland, Vt.
Balkema, Nette.....Orange City, Ia.
Booher, Isabell Evelyn.....Hyde Park, Pa.
Bunts, Mrs. Grace.....East Cleveland
Cobb, Wilfred Adgate.....Oberlin
Conrad, Florence Marie.....Oberlin
Daugherty, Bessey Louise.....Cameron, Mo.
A. B., Oberlin College 1914.
DeBose, Tourgee Albion.....Jacksonville, Fla.
Dunn, Dorothy Isobel.....Albert Lea, Minn.
Fuller, Emelie Gertrude.....Buffalo, N. Y.
Gibbs, Mary Marguerite.....Kipton
Gregory, Sister M.....Cleveland
Gridley, John Seymour.....Parsons, Kan.
Grimm, Nellie Marsh.....St. Marys, W. Va.
Hale, Joseph Doane.....Cuyahoga Falls
Hansen, Astrid Katherine.....Bessemer, Mich.
Hildegarde, Sister M.....Cleveland
Holton, Ruth Middlebrook.....Danbury, Conn.
Howell, Eloise June.....Caro, Mich.

Hunsberger, Lucile Eleanor.....Medina
King, Mary Imogene.....Oberlin
Kritschgau, Margaret Virginia.....Scottdale, Pa.
Leiphart, Jerusha.....Saegerstown, Pa.
Lounsbury, Florence May.....Cedar Rapids, Ia.
Payne, Dorothy Marie.....New Rockford, N. Dak.
Renneckar, Nellie Vaun.....Orville
Rigg, Margaret Stella.....Wilkinsburg, Pa.
Ruggles, Frances Emma.....Oberlin
Sadler, Alice Irene.....Gatesville, Tex.
Sedgley, Irene.....Omaha, Neb.
Steele, Mildred Anita Bunn.....Oberlin
Stensrud, Blanche.....Lake Mills, Ia.
Stonebraker, Lucile.....Defiance
Taylor, Bertha Belle.....Sheridan, N. Y.
Tritschler, Julia Augusta.....Clinton, Ia.
Van Fleet, Elsie.....Forest
Wilcox, Florence.....Green Bay, Wis.

Third Year Students

Group B.

Bodge, Jessie Antoinette.....White Plains, N. Y.
Crofoot, Doris Kathlyn.....Aurora, Ill.
Henderson, Catherine Winton.....Oberlin
Jaycox, Gladys.....Lorain
Powell, Enid May.....Oberlin
Price, Carrie May.....Ashland, Kan.
Sampson, Inez Estella.....Washington, Ill.
Saxton, Josephine Adelaide.....Oberlin
Yarnes, Grace Hannah.....Spirit Lake, Ia.

Second Year Students

Group A.

Allen, Harold Hadley.....Kenton
Anderson, Helen Virginia.....Shelby
Bartlett, Jeanne.....Ravenscrag, Sask.
Bastel, Frederick Louis Emanuel.....Cleveland
Baxter, Mae Evelyn.....Jacksonville, Fla.
Bryant, Marshall Fry.....Green Bay, Wis.
Canalos, Yanula.....Lorain
Carter, Marion Sophronia.....Brecksville
Cass, Mildred.....Ottawa
Church, Ruth Morgan.....Detroit, Mich.
Clark, Clifford Commodore.....Harbor Springs, Mich.
Clisby, Florence Alden.....Parker, S. Dak.
Collier, Mary Pauline.....Roscoe, Pa.
Daniels, Earl Francis.....Chicago, Ill.
DeBats, Gertrude Annetta.....Bay City, Mich.
DeVaux, John Walter.....Mt. Pleasant, Pa.
Doherty, Helen.....Williamsburg, Ia.
Edson, Margaret Jeannette.....Cleveland
Ehman, Lucille Evata.....Hinckley
Engle, Ruth Elizabeth.....Palmyra, Pa.
A. B., Lebanon Valley College, 1915.
Fifield, Stella Naomi.....Wellington

Fisher, Vera Marguerite.....Columbia City, Ind.
Ford, Marjorie Wescott.....Lacon, Ill.
Forman, Irma Alene.....Oberlin
Glick, Joseph Henry.....Cumberland, Md.
Gundler, Elizabeth.....Florence, Colo.
Hawkins, Hazel Sammie.....Wellington, Tex.
Heacox, Gertrude.....Oberlin
Hellyer, Lois Mabel.....Oberlin
Hill, LeVeta.....Norborne, Mo.
Hinds, Pearl Willard.....Oakland, Cal.
Holden, Leo Clare.....Geneva
Holmen, Alice Marguerite.....Kenyon, Minn.
Hopkins, Hazel Olive.....Wesley, Ia.
Hotchkiss, Edwin Dewitt.....Jamestown, N. Y.
Huffman, Daniel Leonard.....Canal Fulton
Hunt, Madeline Courtney.....Cumberland Mills, Me.
Jameson, Sarah.....Mansfield
Johns, Elsie.....Randolph, Wis.
Johnson, Leah Holderidge.....Greenspring
Jones, Mildred.....Venedocia
Karr, Geneva Frances.....Metropolis, Ill.
Keppel, Ruth.....Holland, Mich.
Kimball, Daphne.....Oberlin
Kinney, Flora Lucile.....Orville
Krause, Mabel Matilda.....Spring Valley, Minn.
Lawrence, Charles Wilson.....Indiana, Pa.
Lawson, Lois Caroline.....Moline, Ill.
Lee, Gertrude Louise.....West Ashland, Wis.
Leight, Sarah Christine.....Glenshaw, Pa.
Lewis, Grace Hubbard.....Bridgeport, Conn.
Long, Mildred Evangeline.....Bellaire
McCartney, Gertrude Elizabeth.....Diamond
Mader, George William.....Winchester, Ill.
Mahon, Ruth Marion.....Langdon, N. Dak.
Marsh, Albert Averbeck.....Mt. Vernon
Marshall, Helen Louise.....Ovid, Mich.
Miller, Katie Mae.....Helena, Ark.
Moore, Edith Blanche.....Freeport, Mich.
Murphy, Mabel Lucile.....Versailles
Nester, Mary Ethel.....Elyria
Neuenschwander, Milo Hugo.....Berne, Ind.
Newlin, Marian.....Robinson, Ill.
Orvis, Loren Worth.....Salesville, Mont.
Randall, Herman Hanna.....Fulton, N. Y.
Reynolds, Harriet.....Oberlin
Ridge, Warner Kirk.....Vinton, Ia.
Roseland, Lillian.....Eagle Grove, Ia.
Sebern, Mary Gail.....Cleveland
Smith, Mildred Edna.....Shelton, Neb.
Sullivan, Anna Marie.....Mackinac Island, Mich.
VanDoren, Ruth.....Clyde
Wells, Ruth Lyle.....Toledo
White, Frances Scott.....Davenport, Ia.
Williams, Mildred Ann.....Perrysburg
Wing, Abbie.....Sandusky
Wolcott, Harriett.....Belmond, Ia.

Wood, Oledine.....Ottawa, Ill.
Ziehlsdorff, Erna Marie.....Duluth, Minn.

Second Year Students

Group B.

Abbs, Helen Hope.....Boise, Ida.
Akin, Rhea Rooker.....Titusville, Pa.
Askew, Vida Larone.....Oberlin
A. B., Oberlin College, 1911.
Aultman, Elsie Mervanna.....Millersburg
Billington, Anna Kesiah.....Albion, Pa.
Bishop, Ruth Lillian.....Portland, Ind.
Blain, Helen Mar.....Sault Ste. Marie, Mich.
Blakey, Jessie Elizabeth.....Pleasanton, Kan.
Bowen, Edith Eileen.....Oberlin
Brandstetter, Rhea Lucile.....Middleville, Mich.
Brown, Susie Camille.....Swayzee, Ind.
Brunnemer, Minnie Francie.....Freeport, Ill.
Bussing, Grace Marguerite.....Bellingham, Wash.
Channon, Mary Goldsburg.....Oberlin
Clark, Harriet Marie.....Wakeman
Clements, Esther Jean.....Oberlin
Collier, Olive.....Elyria
Dickerson, Geneve.....Upland, Ind.
Dickson, Marion Claire.....Coraopolis, Pa.
Ely, Marjorie Grace.....Morrison, Ill.
Erickson, Effie Mae.....Hancock, Minn.
Ford, Ruth Harvey.....Albion, N. Y.
Fuson, Jessie Maria.....St. Paris
Groves, Marie Belle.....Spartansburg, Pa.
Harter, LaDonna May.....Mansfield
Hiscox, Ethel May.....Elyria
Hoffman, Alice.....Des Moines, Ia.
Kitch, Ethel May.....McComb
A. B., 1906, and A. M., 1909, Oberlin College.
Ph. D., University of Chicago, 1914.
Kloepfer, Gertrude Jeanette.....Michigan City, Ind.
Knowles, Anna Maude.....Rushville, Ill.
Kreim, Florence Elsie.....Clinton, Ia.
Lanphere, Hazel.....Monmouth, Ill.
Levy, Marguerite.....Prescott, Ariz.
Lewis, Helene Beard.....Jacksontown
Lovett, Muriel Marsh.....Ware, Mass.
McCollam, James Charles.....Uhrichsville
McCoy, Kathryn Elizabeth.....Lancaster, Wis.
Maize, Whitney Waters.....Columbus
Montgomery, Hortense Jane.....Findlay
Peabody, Hallowe'en Keziah.....Oberlin
Phelps, Muriel.....Green Bay, Wis.
Pierce, Mabel Beatrice.....Wakeman
Pierman, Clifford Lester.....Ottawa
Reed, Helen Caroline.....Rocky River
Reese, Mabel Blowden.....Lorain
Reuter, Mildred Magdalena.....Fort Recovery
Roach, Etta Alpha.....Willmington, Del.
Schermerhorn, Gretchen.....Detroit, Mich.

Schnuerer, Kathryn Laura.....Elyria
Shutts, Bernice.....Danville, Ill.
Skinner, Mima Adeline.....Canon City, Colo.
Spence, Erma Anna.....Martins Ferry
Stabler, Irma Catherine.....Lansing, Mich.
Stannard, Marie Eugenia.....Eau Claire, Wis.
Stephens, Myrtle Elenore.....Prescott, Ariz.
Tausche, Margaret Frances.....La Crosse, Wis.
Temple, Thelma Ames.....Anacortes, Wash.
Thimsen, Lavilla Hannah.....Blooming Prairie, Minn.
Wainwright, John William.....Lisbon
Warren, Truxie Jean.....Oberlin
Watkins, Alys Mae.....Wedron, Ill.
Weisend, Irene Catherine.....Woodsfield
Winters, Mary Louise.....Coshocton
Wolf, Vivian Charlotte.....River Forest, Ill.
Zehrung, Elsie Elizabeth.....Roseville
Zettler, Veronica Mary Magdalene.....Rock Valley, Ia.

First Year Students

Group A.

Adams, Sybil Elaine.....Lorain
Ailes, Marguerite.....Alliance
Anderson, Laurel Everett.....Racine, Wis.
Arnold, Fannie Diem.....Oberlin
Barlow, Helen Marie.....Eau Claire, Wis.
Barnes, Frances Louisa.....Bethesda
Barnhart, Alice Clarice.....Kansas City, Mo.
Bartlett, Helen Elizabeth.....Huntington, Ind.
Biery, Oneita May.....Franklin, Pa.
Brigham, John.....Moscow, Idaho
Brinkman, Marion.....Kansas City, Mo.
Cady, Eva Somers.....Jericho, Vt.
Carpenter, Dorothy Ann.....Des Moines, Ia.
Carson, Chalmers Stewart.....Seville
Coan, Raymond.....Regina, Sask.
Cossitt, Charlotte Maud.....Conneaut
Cox, Maud Eva.....Little Rock, Ark.
Craven, Helen.....Norfolk, Neb.
Crosier, Martha Lucile.....Hall, N. Y.
Davidson, Ruth.....Wheaton, Minn.
Davis, Nellie May.....Amherst
Doubler, Hildred Lillian.....Cleveland
Dover, Dorothy Frances.....McConnelsville
Eidemiller, Cuba Manila.....West Milton
Elliott, Mabel Louise.....Elyria
Evans, Margaret Eleanor.....Coalton
Ewert, Ruth Marie.....Markle, Ind.
Farrar, Zella Harrison.....London
Fields, Louise Tilford.....Sioux City, Ia.
Flory, Leila Adele.....Bangor, Pa.
Floyd, Hazel Helen.....Quaker City
Foster, Isadore Eilien.....Cygnet
Fox, Grace Evelyn.....Albuquerque, N. Mex.
Frazee, Margaret.....Indianapolis, Ind.
Fuller, Mary Elsie.....Spencer

Gaiser, Helen Yvette.....Waterloo, Ia.
Gamble, Henry Glenn.....Youngstown
Garner, Grace Lucile.....Little Rock, Ark.
Garver, Marian.....New Brighton, Pa.
Gery, Marguerite Gerhart.....East Greenville, Pa.
Gillespie, Mary.....Seymour, Ind.
Goodman, Verda Mayme.....Lakewood
Grinnell, Gladys.....Stewart, Minn.
Grosh, Paul Egbert.....Seneca Castle, N. Y.
Harris, Constance Ingham.....Plainfield, N. J.
Hart, Bertha Marie.....Albion, Ind.
Helling, Magdalene.....Martins Ferry
Helman, Mary Elizabeth.....Cleveland
Hoag, Eva Whitlock.....Charlotte, Mich.
Hogue, Allena.....Arcade, N. Y.
Holly, Margaret.....Shinglehouse, Pa.
Holtkamp, Esther.....New Knoxville
Hood, Vera Wilma.....Cleveland
Johnson, Neva Marietta.....Saginaw, Mich
Jones, Jean Armstrong.....Jackson
Joyce, Margaret Ruth.....Steubenville
Kerin, Kathryn Jane.....Lewiston, Ida.
Kraiss, Mabel.....Rootstown
Kuhns, Kathryn.....New Philadelphia
Kuo, Sarah.....Shanghai, China
Kurtz, Eva Verzonica.....Nevada, Ia.
Ledinsky, Sylvia.....Cleveland
Ledyard, Ruth Dorothy.....Sioux Falls, S. Dak.
Lehmann, Evangeline Marie.....Port Huron, Mich.
Lieser, Florence Carolyn.....Newcomerstown
Lieser, Henrietta Lucile.....Newcomerstown
Lilly, Leona Mae.....Port Allegany, Pa.
Long, Martha Almina.....Hayesville
Lyon, Eleanor Isabell.....Owosso, Mich.
McCarty, Nellie Gertrude.....Nashua, N. H.
McConnell, Margaret Edwards.....Toronto
McDonald, Mary.....Wheaton, Ill.
A. B., Wheaton College, 1910.
Marshall, Helen Lenore.....Dayton, Pa.
Martin, Cora Ostene.....Little Rock. Ark.
Mason, Marx.....Oberlin
Miller, Helen Marie.....Minerva
Mishou, Florence.....Pueblo, Colo.
Mitchell, Clara Ona.....Hutchinson, Kan.
Moncç, Gladys Helena.....Forest
Moore, Lucy.....Pataskala
Morris, Nellie Dayton.....Fairmont, W. Va.
Morris, Tecumseh Valeria.....Corsicana, Tex.
Mulkern, May Alice.....Sinton, Tex.
Newkirk, Gertrude Mary.....Cleveland
Nickerson, Carol Warren.....Wauwatosa, Wis.
Owens, Priscilla.....Granville, N. Y.
Parmley, Mary.....Odgen, Utah
Peterson, Maude Ethel.....Redwood Falls, Minn.
Powell, Lois Elmira.....White Rock, S. Dak.
Reese, Zella Frederica.....Huron, S. Dak.

Rigby, Hilda.....Lisbon
Rohrer, Belva Amalia.....Cochran, Wis.
Rowe, Nila May.....Strasburg, Pa.
Sams, Pearl Mae.....Marysville
Sanner, Meta Cogswell.....Somerset, Pa.
Smith, Ruth.....Great Bend, Kan.
Soulé, Ruth.....Rapid City, S. Dak.
Stewart, Beulah Lucile.....Springfield
Stryker, Elsie Garretson.....Milestone, N. J.
Summers, Myrl Aurelia.....Huntington, Ind.
Sutton, Helen Blanche.....Crafton, Pa.
Swan, Lillian Marie.....Lockport, N. Y.
Toan, Bertha Lucile.....Bowling Green
Tostevin, Dorothy Ruth.....Racine, Wis.
Truran, Genevieve.....Pierre, S. Dak.
Unkefer, Margaret.....Minerva
Vandewater, Cyril Fontella.....Fort Wayne, Ind.
Varnum, Mildred Ruth.....Fredonia, N. Y.
Wadsworth, Bernice Ann.....Kansas City, Mo.
Walkley, Elizabeth.....Southington, Conn.
Warner, Ethel May.....Lawtons, N. Y.
Waterman, Ella Margaret.....Hay Springs, Neb.
Weber, Hazel Louise.....Steubenville
Welch, Flora Maude.....Oil City, Pa.
White, Durward Randal.....New Burnside, Ill.
Whitelock, Annetta Ellis.....Huntington, Ind.
Whitwell, Ivah Neola.....Flint, Mich.
Wilcox, Deweese Hortense.....Conneaut
Wilhite, Doris Virginia.....Logansport, Ind.
Wineman, Mary Regina.....Greensburg, Pa.
Witten, Lila.....Wittens
Wood, Wilfred Richard.....Crafton, Pa.

First Year Students

Group B.

Ames, Mollie Harnden.....Clyde
Askew, Mabel Beatrice.....Oberlin
A. B., Oberlin College, 1911.
Ault, Marguerite.....Lorain
Black, Fannie.....St. Paris
Burne, Ruth Elizabeth.....Rochester, N. Y.
Butterfield, Fannie May.....Belvidere, Ill.
Cahoon, Dorothy.....Elyria
Cunningham, Willa Rae.....Burgettstown, Pa.
Davies, Viola.....Cleveland
Durand, Corinne Elizabeth.....Oberlin
Egli, Hulda.....Amherst
Faller, Ethel.....Wilmerding, Pa.
Fry, Emma Matthews.....Rochester, Pa.
Gass, Florence Elizabeth.....Sheffield, Pa.
Gibson, Mrs. Mabel Fauver.....Oberlin
A. B., Oberlin College, 1901.
Grant, Alexander Cummings.....Boulder, Colo.
Grumiaux, Florence Louise.....Le Roy, N. Y.
Hakes, Mabel Leah.....Reading, Mich.
Hancock, Jeannette.....Martinsburg

Hardman, Carney ..... Clarksburg, W. Va.
Harlow, Margaret Jane ..... Oberlin
Hastings, Ethel Clara ..... La Grange
Hunter, Elizabeth ..... Fort Worth, Tex.
Johnson, Beatrice ..... Prineville, Ore.
Jones, Anna Elizabeth ..... Mt. Pleasant
Kennedy, Evah Dienna ..... Canton
Laylin, Helen Elizabeth ..... Norwalk
Lockhart, Marguerite ..... Ridgway, Pa.
Lundquist, Hazel Celestine ..... New London, Minn.
Mosher, Marion ..... Oberlin
Muggy, Marjorie ..... Port Clinton
Murner, Ruth ..... Sault Ste. Marie, Mich.
Pettyjohn, Mabel Alice ..... Amherst, Mass.
Pohlman, Emma Hanna ..... Napoleon
Ridge, Helen Marie ..... Akron
Rogers, Margaret Fuller ..... Milwaukee, Wis.
Russell, Iona Emma ..... Wakeman
Sanders, Edith ..... Oberlin
Scott, Mrs. Agnes Kelly ..... Richmond, Ind.
B. S., Earlham College, 1913.
Shattuck, Mary Hussey ..... Indianapolis, Ind.
Smith, May ..... Newport News, Va.
Spengler, Lillian Marie ..... Napoleon
Stansbury, Ethel Marie ..... Ligonier, Ind.
Townsley, Hope ..... Oberlin
Tutthill, Frances Alice ..... Elyria
Van Leuven, Ruth Elizabeth ..... Mt. Pleasant, Mich.
Vincent, Alice Geneva ..... Oberlin
Walker, Harold Holcombe ..... Portsmouth
Yerger, Lee Frances ..... Russell, Kan.

Students Classed in the College or Seminary

Alford, Eva ..... Duluth, Minn.
Andrus, Cowles ..... Oberlin
Andrus, William ..... Oberlin
Arnold, Rossleene Merle ..... Oberlin
Arpke, Erna Fredericka ..... Sheboygan, Wis.
Askew, Frances King ..... Ashtabula
Ayer, Doris Marguerite ..... Portsmouth, Va.
Ayers, Dorothy ..... Dickinson, N. Dak.
Bailey, Dortha ..... Oberlin
Bard, Katharine ..... Dayton
Belknap, Charlotte ..... Waukesha, Wis
Belknap, Margaret Knowlton ..... Waukesha, Wis.
Bennett, Florence ..... Wauseon
Bennett, Theresa Fayet ..... Rapid City, S. Dak.
Bonsey, William Edwin ..... Olmsted Falls
Boucher, Helen Virginia ..... Oberlin
Boynton, Olga Helena ..... Elyria
Brown, Georgie Linn ..... Cleveland
Brownell, Willard Foote ..... Saint Charles, Ill.
Bull, Dorothy Gaylord ..... Wilson, N. Y.
Byrnes, Phyllis Ellen ..... Cleveland
Carstens, Edward Everett ..... Fremont, Neb.
Case, Celia Ruth ..... Orland, Ind.

Chamberlain, Mabel Life.....Chicago, Ill.
Channon, William Perkins.....Oberlin
Christie, Edith Agnes.....Cavalier, N. Dak.
Cody, Zella Rowena.....Willoughby
Cooke, Marian.....Lake City, Minn.
Crawford, Geraldine.....Lorain
Cronin, Lora.....Wichita, Kan.
A. B., Fairmount College, 1911.
Daniels, Charlotte.....Morganville, N. Y.
Davis, Juanita Ailsa.....Gladstone, Mich.
Dogan, Lucile.....Marshall, Tex.
Doty, James Cloyd.....Bedford, Pa.
Eells, Edwin.....Tacoma, Wash.
A. B., Oberlin College, 1915.
Emery, Margaret.....Pittsburgh, Pa.
Fales, Frances.....Oberlin
Fulcher, Gwyneth Mary.....Evanston, Ill.
Garey, Gwendolen Moore.....Audubon, Ia.
Garman, Roe.....West Richfield
Gates, Edith.....Scranton, Pa.
Green, Hubert MacDowell.....Star, N. C.
Griesinger, Ada Jeanette.....Mansfield
Griffing, Helen.....Clark, S. Dak.
Gustin, Gertrude.....Bay City, Mich.
Hagerman, Katharine Lucile.....Lorain
Halleck, Lura Ardell.....Rensselaer, Ind.
Hankinson, Hobart.....Sinclairsville, N. Y.
Hartman, Ross.....Wadsworth
Harvey, Nelda.....Marion, Ind.
Hayden, Katharine.....Reading, Pa.
Heusner, Marion Melissa.....Oberlin
Hill, Adeline Bliss.....Oberlin
Hope, Harold Joseph.....Oberlin
Hopkins, Edwards Austin.....Washington C. H.
Hutchins, Robert Maynard.....Oberlin
Jones, Laura Edwina.....Venedocia
Kellogg, Katherine.....Oberlin
Kelly, Charlotte Loucks.....Scottdale, Pa.
King, Edgar Weld.....Oberlin
Kinnear, Eunice Agnes.....Foochow, China
Kirshner, Charlotte Rebecca.....Kansas City, Mo.
Lake, Edith Rose.....Shenandoah, Ia.
Larson, Allene.....Copemish, Mich.
Lichty, Maude.....Ashland
Ludwig, Mary Helen.....Findlay
Luethi, Alice Elizabeth.....Toledo
McDonald, Dorothy Smith.....Duluth, Minn.
McNaughton, Evangeline.....Constantinople, Turkey
Marsh, Carolyn Elizabeth.....Rockford, Ill.
Mathiasen, Soren.....Omaha, Neb.
Merry, Susan Isabella.....Caldwell
Metcalf, Robert Wilder.....Talladega, Ala.
Mischler, Harland.....Georgetown
Nadelhoffer, Carleton.....Downers Grove, Ill.
Nadelhoffer, Mayme Marie.....Downers Grove, Ill.
Orton, Edith Emily.....West Unity

Parsons, Marion Louise.....Sandusky
Peck, Alberta.....Honor, Mich.
Peck, Margery.....Berlin, Wis.
Powell, Douglas Houston.....White Rock, S. Dak.
Quiring, Daniel Paul.....Newton, Kan.
Reese, Mabel Jeanette.....Oberlin
Robinson, Arthur James.....Oelwein, Ia.
Rogers, Inez Marie.....Sanborn
Rorem, Clarence Rufus.....Mason City, Ia.
Rybolt, Ethyl.....Akron
Schaff, Margaret Elizabeth.....Toledo
Schauffler, Margaret Reynolds.....Oberlin
Sherwood, Mary Thompson.....Oberlin
Shimp, Eva Ione.....Portland, Ind.
Solomonson, Ellen Olivia.....Niles
Smyth, William James.....Chicago, Ill.
Starr, Frances Bailey.....La Grange
Steele, Zola.....Imlay City, Mich.
Stoneman, Lucille Whitlock.....Chagrin Falls
Swan, Harry James.....Lockport, N. Y.
Sweney, Mildred.....Washington, D. C.
Talmadge, Arthur Sackett.....Toledo
Tang, Yuet Ha.....Hong Kong, China
Thornburrow, Mary Isabella.....Wetmore, Kan.
Vanatta, Agnes Catherine.....Brookston, Ind.
Weston, Lucy Eugenia.....Bay Village
A. B., Oberlin College, 1911.
Wightman, Margaret Rosanna.....Plainfield, Ill.
Willey, Mildred Kathleen.....Freeville, N. Y.
Williams, Esther Vinson.....St. Marys
Williams, Marguerite.....La Grange, Ill.
Williams, Paul Deming.....La Grange, Ill.
Wolfe, Carver William.....Oberlin

Students Classed in the Academy

Asher, Samuel.....Lorain
Barthold, Lee Girard.....Bethlehem, Pa.
Carlin, Florence Elizabeth.....Davenport, Ia.
Cathers, Olive.....Oberlin
Challand, Emma.....Shabbona, Ill.
Durfee, Louise.....Aurora, Sta.
Edwards, Henriette.....Oberlin
Edwards, Mary Julia.....Oberlin
Ferner, Elsie Marie.....Somerset, Pa.
Fink, Harriett Matilda.....Attica
Galajda, Matilda.....Youngstown
Grove, Pearl.....Cleveland
Hamilton, Gladys.....Attica
Hershey, Florence New.....Pittsburgh, Pa.
Hunter, Bush Alexander.....Lexington, Ky.
Jameson, Malcolm Foote.....Oberlin
Lake, Edward Louis.....Brooklyn, N. Y.
Landes, Jessie Porter.....Ponta Grossa, Brazil
McKay, Martha Kimberley.....Cleveland
Matthews, Gerald Bernard.....Portsmouth
Michaels, Lela.....Imlay City, Mich.

Moyer, Leah ..... Youngstown
Partlow, Edna ..... Danville, Ill.
Porter, Irene Marie ..... Lansing, Mich.
Roe, Susie Melissa ..... Sault Ste. Marie, Mich.
Roseland, Ida ..... Eagle Grove, Ia.
Shaw, Anna ..... Oberlin
Shedd, Josephine ..... Blue Island, Ill.
Snyder, Mrs. Nola ..... Athens, Mich.
Swing, Herbert Randolph ..... Oberlin
Thompson, Eunice Everett ..... Washington, D. C.
Ujhelyi, Margaret ..... Lorain

Students Living in Their Own Homes

(Mostly Students in the High School)

Alten, Lucile ..... Lorain
Arnold, Grace Emily ..... Oberlin
Brown, Elmira Beatrice ..... Lowell, Ky.
Brown, Louise ..... Elyria
Burge, Etha ..... Wellington
Burgner, Rebecca Durfee ..... Oberlin
Cobb, Edith ..... Berlin Heights
Cobb, Helen ..... Oberlin
DeGroff, Eleanor Coburn ..... Oberlin
Dunham, Sadie Lee ..... Woodville
Emery, Alden Hayes ..... Wellington
Gammon, Agnes Whitmore ..... Oberlin
Goerner, Frederick ..... Oberlin
Harlow, George Richardson, Jr. ..... Oberlin
Hidber, Ida ..... Lorain
Hobart, Faith Case ..... Rittman
Husted, Anna Jeannette ..... Oberlin
Jameson, Donald Tabor ..... Oberlin
Johnson, Lela ..... Wellington
Kinnear, Gerald ..... Foochow, China
Kinnear, Maurice ..... Foochow, China
Kraeft, Herbert ..... Elyria
McGraw, Mae Franklin ..... Vermilion
McKee, Marjorie Elizabeth ..... Elyria
Muller, Katherine ..... Elyria
Sage, Donald Quincy ..... Marion
Sanders, Harold ..... Lorain
Saxe, Elizabeth ..... Blandburg, Pa.
Scheuneman, Lorena Alma ..... Elyria
Shanks, Estella Mae ..... Oberlin
Smith, Byron ..... Kansas City, Mo.
Spaulding, Mrs. Beulah ..... Oberlin
Stack, James ..... Lorain
Steele, Mrs. Jessie Bunn ..... Oberlin
Twining, Mary Edna ..... Oberlin
Tyler, Marion ..... Elyria
Wagner, Leonard Frank ..... Elyria
Welsh, Mrs. Dorothea ..... Oberlin
Wick, Florence ..... Elyria
Woode, Angela Dukye ..... Cincinnati
Wright, Margaret ..... Bellevue
Wright, Paul ..... Bellevue

Children's Department

(Not counted in Conservatory Enrollment.)

Badger, Hortense
Barnard, Dudley
Barnard, Eleanor
Biggs, Edith
Bosworth, Sarah
Brooks, Ruth
Brown, Ruth Eloise
Burgner, Katharine
Caskey, Cecelia
Chapin, Almon
Chase, Carroll
Comings, Fred
Cook, William
Crafts, Edward
Cross, Esther
Crowell, June
Delaporte, Augusta
Delaporte, Mabel
Delaporte, Phillip
Echols, Evelyn
Forman, Norma
Fullerton, Spencer
Gehrkens, Virginia
Giles, Herman
Grant, Elizabeth
Gulick, Ethel
Gulick, Sydney
Hall, Mary
Hendershot, Katherine
Hill, Celia
Hope, Elizabeth
Hubbard, Dorothy
Hubbard, Ruth
Hughes, Helen
Hughes, Gertrude
Johnston, James
Johnston, Mailise
Johnston, Ruth
Jones, Ruth
Kelly, Lois
Lauderdale, Lillian
Morris, Maline
Mosher, William
Palmer, Leota
Peabody, Doris
Phillips, Theodore
Pope, Ella
Savage, Doris
Savage, Ruth
Shaw, Carroll
Sherrill, Judith
Siemens, Eleanor
Simon, Bernice
Stiven, Elizabeth
Strong, Dorothy
Strong, Elizabeth
Thatcher, Eleanor
Thatcher, Virginia
Wilhite, Estelline

Residence Summary

Alabama	1
Arizona	2
Arkansas	5
California	1
Colorado	4
Connecticut	4
Delaware	1
District of Columbia	2
Florida	2
Idaho	3
Illinois	40
Indiana	24
Iowa	28
Kansas	10
Kentucky	3
Louisiana	1
Maine	1
Maryland	1
Massachusetts	3
Michigan	32
Minnesota	15
Missouri	8
Montana	1
Nebraska	7
New Hampshire	2
New Jersey	2
New Mexico	2
New York	24
North Carolina	1
North Dakota	4
South Dakota	9
Ohio	270
Oregon	1
Pennsylvania	41
Texas	6
Utah	1
Vermont	3
Virginia	2
Washington	3
West Virginia	3
Wisconsin	21
Brazil	1
China	5
Saskatchewan	2
Turkey	1
Total	603

The John Henry Barrows House—Conservatory Dormitory

The Year Book

OBERLIN CONSERVATORY

List of Artist Recitals

PIANO RECITAL

By Mr. Ernest Schelling

Tuesday, October 12, 1915

Fantasy Op. 17, C major (In three movements)	*Schumann*
Variations and Fugue Op. 11	*Paderewski*
Two Nocturnes Op. 27	*Chopin*
Mazurka in A Minor	*Chopin*
Two Etudes, Op. 25, A flat and F major	*Chopin*
Polonaise in A flat	*Chopin*
"Le tambour bat aux champs"	*Alkan*
Spanish Dance in E minor	*E. Granados*
Fandango	*E. Granados*
Au Jardin du vieux Serail (Adrianople)	*Emil Blanchet*
Au Lac de Wallenstadt	*Liszt*
Liebestod from "Tristan and Isolde"	*Wagner-Liszt*

SONG RECITAL

By Miss Margaret Keyes, Contralto
Mr. W. K. Breckenridge, Accompanist

Tuesday, October 26, 1915

Recitative and Aria "Che faro senza Eurydice," from "Orfeo and Eurydice"	*Gluck*
O notte, O Dea del mistere	*Piccinni*
Se tu m'ami	*Pergolesi*
Long, Long Ago	*Baylye*
Come let's be merry	*Old English*
O wüsst ich doch den weg zurück	*Brahms*
Drei zigeuner Lieder	*Brahms*
Sonntag	*Brahms*
Botschaft	*Brahms*
Widmung	*Franz*
Lockruf	*Rückauf*
Die Georgina	*Strauss*
Schlagende Herzen	*Strauss*
I Came with a Song	*La Forge*
A Red, Red Rose	*Henschel*
Wind Song	*Rogers*
Sing to me, sing	*Homer*

ORGAN RECITAL

By Mr. Gaston M. Dethier

Tuesday, November 9, 1915

Prelude and Fugue in D minor Originally written for violin solo	*Bach*
Menuet	*Dethier*
Chanson Louis XIII and Pavane	*Couperin*
Scherzo	*Widor*
Variations	*Thiele*
Intermezzo	*Pierné*

Scherzo Caprice — *Bernard*
Grande Piece Symphonique — *César Franck*
Andante serioso
Allegro non troppo e maestoso
Andante, allegro, andante
Fantasia
Final
The Brook — *de Pauw*
Serenade Melancolique — *de Pauw*
War Rhapsody — *Sinding*

RECITAL

By Mr. Pablo Casals, 'Cellist
Mr. W. K. Breckenridge, Accompanist
Tuesday, November 30, 1915

Sonata in G major — *Haendel*
Grave—Allegro—Sarabande—Allegro
Concerto in A minor, Op. 33 — *Saint-Saëns*
Adagio and Allegro from Sonata in A minor — *L. Boccherini*
Elegie
Sicilienne — *G. Fauré*
Papillon
Aria — *Bach*
Le Cygne
Allegro appassionata — *Saint-Saëns*
Tarantelle — *Popper*

CONCERT

By the Philadelphia Symphony Orchestra
Mr. Leopold Stokowski, Conductor
Saturday, December 4, 1915.
Nibelungenring Program
Richard Wagner—1813-1883

"Das Rheingold" — Entrance of the Gods into Walhalla
"Das Rheingold" — Invocation of Alberich to the Nibelungen
"Die Walküre" — Ride of the Valkyries
"Die Walküre" — Wotan's Farewell and the Fire Music

INTERMISSION

"Siegfried" — Waldweben
"Götterdämmerung" — Siegfried's Rhine Journey
"Götterdämmerung" — Siegfried's Funeral March
"Götterdämmerung" — Closing Scene

CONCERT

By the New York Symphony Orchestra
Mr. Walter Damrosch, Conductor
Saturday, January 15, 1916

PART I

Symphony "From the New World" — *Dvorak*
I—Adagio. Allegro molto
II—Largo
III—Scherzo. Molto vivace
IV—Allegro con Fuoco

PART II

Suite "Adventures in a Perambulator" — *Carpenter*
- I—En voiture
- II—Policeman
- III—Hurdy Gurdy
- IV—The Lake
- V—Dreams

Bacchanal from "Tannhäuser" (Paris Version) — *Wagner*

SONG RECITAL

By Mme. Povla Frisch

Assisted by M. Jean Verd

Monday, February 14, 1916

Gloire à la Nature—(*Chants Religieux*) — *Beethoven*
Air de Poppée — *Haendel*
Danza, Danza! — *Durante*
La Steppe — *Gretschaninoff*
La Reine de la Mer — *Borodine*
La Cloche — *Saint Saëns*
Chanson du Printemps — *Gounod*
Chanson Triste — *Duparc*
Les Papillons — *Chausson*
L' Hymne au Soleil — *Alexandre Georges*
Schneeglöckchen — *Schumann*
Aufträge — *Schumann*
Berceuse — *Strauss*
Vergebliches Ständchen — *Brahms*
Wohin? — *Schubert*
Erklkönig — *Schubert*

CONCERT

By the Minneapolis Symphony Orchestra

Mr. Emil Oberhoffer, Conductor

Mr. Cornelius Van Vliet, 'Cellist

Saturday, March 4, 1916

"Jubilee," from "Symphonic Sketches" — *Chadwick*
Symphony No. 2, in E minor, Op. 27 — *Rachmaninow*
- I—Largo. Allegro moderato
- II—Allegro molto
- III—Adagio
- IV—Allegro vivace

Concerto for 'Cello, No. 1, in A minor, Op. 33 — *Saint-Saëns*
Cornelius Van Vliet
A Dance Rhapsody — *Delius*
Tone Poem: "Don Juan" — *Richard Strauss*

VIOLIN RECITAL

By Miss Maude Powell

Assisted by Mr. Arthur Loesser, Pianist

Tuesday, March 21, 1916

1. Concerto, No. 7, G major — *De Beriot*
(In three movements)
Allegro maestoso

Andante tranquillo
Allegro moderato

2. Sonata, C major, Op. 59 — *d'Indy*
(Second, third and fourth movements)
(For piano and violin)
Animé
Très lent
Très animé

3. (a) "Have Pity, Sweet Eyes" — *Tenaglia*
(b) Minuett — *Mozart*
(c) Praeludium e allegro — *Pugnani-Kreisler*

4. (a) a la Valse — *Victor Herbert*
(b) Twilight — *Massenet-Powell*
(c) "Hejre Kati" — *Hubay*

PIANO RECITAL

By Mr. Ossip Gabrilowitsch

Tuesday, May 2, 1916

Compositions from the works of
Frédéric Chopin (1810-1849)

Ballade, A flat major, Op. 47

Etudes: E major, Op. 10, No. 3. F major, Op. 10, No. 8.
C sharp minor, Op. 25, No. 7. C major, Op. 10, No. 7.

Sonata, B flat minor, Op. 35.
Grave—doppio movemento. Scherzo.
Marcia funebre. Presto

Twelve Preludes, Op. 28
C major, E minor, G major, A major, F sharp minor, D flat major, B flat minor, A flat major, E flat major, C minor, F major, D minor.

Nocturne, G major, Op. 37, No. 2

Mazurka, B minor, Op. 33, No. 4

Polonaise, A flat major, Op. 53

MAY FESTIVAL CONCERT

By the Oberlin Musical Union
and the
Chicago Symphony Orchestra

Monday Evening, May 15, 1916

BEETHOVEN'S NINTH SYMPHONY

Mr. Frederick Stock, Conductor

Soloists:
Miss Mabel Garrison, Soprano
Miss Margaret Keyes, Contralto
Mr. Morgan Kingston, Tenor
Mr. Reinald Werrenrath, Baritone

THE NEW LIFE—*WOLF-FERRARI*

Dr. G. W. Andrews, Conductor

Soloists:
Miss Mabel Garrison, Soprano
Mr. Reinald Werrenrath, Baritone

MATINEE

Given by the CHICAGO SYMPHONY ORCHESTRA

MR. FREDERICK STOCK, Conductor

MR. BRUNO STEINDEL, Soloist

Tuesday, May 16, 1916

Overture to "The Secret of Susanne" — *Wolf-Ferrari*

Symphony No. 4 in E minor, Op. 98 — *Brahms*

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

Fantasia for Violincello — *Servais*

"O cara memoria"

Overture-Fantasia — *Tchaikovsky*

"Francesca da Rimini"

MAY FESTIVAL CONCERT

By the OBERLIN MUSICAL UNION

DR. GEORGE WHITFIELD ANDREWS, Conductor

and the

CHICAGO SYMPHONY ORCHESTRA

VERDI'S REQUIEM

Tuesday Evening, May 16, 1916

Soloists:

Miss Mabel Garrison, Soprano

Miss Margaret Keyes, Contralto

Mr. Morgan Kingston, Tenor

Mr. Reinald Werrenrath, Baritone

List of Faculty Recitals

FACULTY RECITAL

Wednesday, September 22, 1915

Quartet in B flat — *Haydn*

Allegro con spirito Adagio Menuetto

Mrs. Williams Mr. Crain

Mr. Bemis Mr. Goerner

The Day is Done — *Spross*

Ave Maria — *Percy Kahn*

Mr. Herbert Harroun

(Violin obligato, Mr. Crain)

Devotion, Harlequin } 'Cello soli — *Popper*

Mr. Friedrich Goerner

Suite for violin and piano — *Goldmark*

Andante sostenuto Allegro

Mrs. Charlotte Demuth Williams

Mr. W. K. Breckenridge

Three duets for soprano and baritone—

Evening — *Tchaikovsky*

Au Bord de l'Eau — *Paladilhe*

May Song — *Reinecke*

Mr. and Mrs. C. H. Adams

Andante Symphonique — *Fr. D'Erlanger*

Mr. Friedrich Goerner

Mr. W. K. Breckenridge

ORGAN RECITAL

By Dr. George Whitfield Andrews

Saturday, October 9, 1915

Pastorale	*Bach*
Sonata No. 4, Op. 65, in B flat	*Mendelssohn*
I. Allegro con brio	
II. Andante religioso	
III. Allegretto	
IV. Allegro maestoso e vivace	
A Caprice	*C. Edgar Ford*
Prelude and Fugue in D minor, MSS.	*J. M. Craven*
"The Brook"	*Gaston M. Dethier*

ORGAN RECITAL

By Dr. George Whitfield Andrews

Saturday, October 23, 1915

Toccata, Adagio and Fugue	*Bach*
Andante in A flat (From Fantasia)	*Mozart*
Theme and Variations (In the Scotch style)	*George W. Andrews*
March in E flat (From "The Queen of Sheba")	*Gounod*
Largo (New World Symphony)	*Dvorak*
Toccata di Concerto	*Lemare*

ORGAN RECITAL

By Dr. George Whitfield Andrews

Saturday, November 6, 1915

Fantasia and Fugue in G minor	*Bach*
Overture to Sakuntala	*Goldmark*
Vorspiel to Parsifal	*Wagner*
March from "Queen of Sheba"	*Gounod*
Theme and Variations in the Scotch Style	*George W. Andrews*
Etude in C sharp minor, Op. 10, No. 4	*Chopin*

ORGAN RECITAL

By Dr. George Whitfield Andrews

Saturday, January 8, 1916

Choral Prelude, "Valet will ich dir geben"	*Bach*
Andante Sostenuto from Gothic Symphony	*Widor*
Finale from Symphony No. 8	*Widor*
Pastorale	*Franck*
Canon in B minor	*Schumann*
Sonata in D flat, No. 3, First movement	*G. W. Andrews*
By the Spring	*Strauss*
Concertsatz in E flat minor	*Thiele*

ORGAN RECITAL

By Professor Frederic B. Stiven

Tuesday, November 23, 1915

Prelude in D Major	*Bach*

Sonata No. 6 — *Mendelssohn*
Chorale and Variations
Fugue
Finale (Andante)

Two Songs—
Waldeinsamkeit — *Reger*
Nur Wer Die Sehnsucht Kennt — *Tchaikovsky*
(Arranged for Organ by Frederic B. Stiven and Arthur W. Pollitt)

Waldweben — *Wagner-Rogers*
Elfentanz — *Bernard-Johnson*
Fantaisie Symphonique — *Rossetter G. Cole*

A MORNING CONCERT

Given for the Faculty and Students of Oberlin College
Thursday, February 17, 1916

Symphony No. 2 — *Beethoven*
Larghetto, Scherzo
The Conservatory Orchestra

Irish Love Song — *Margaret Lang*
Were My Songs with Wings Provided — *Hahn*
Spirit Flower — *Campbell-Tipton*
Mr. Herbert Harroun

Morning Serenade, Scherzo — 'Cello Soli — *Godard*
Mr. Friedrich A. Goerner

Au Bord de l'Eau — *Paladilhe*
Canadian Boat Song — *Mrs. Beach*
Mr. and Mrs. Charles H. Adams

ORGAN RECITAL

By Professor W. T. Upton
Organist and Choir Director of
Calvary Presbyterian Church, Cleveland

Friday, February 25, 1916

Fantasie and Finale from Sonata No. 10 In B minor — *Rheinberger*

Cantilena in G, Nocturne in B minor — *Arthur Foote*

Lamentation — *Guilmant*
Lied des Chrysanthèmes — *Bonnett*
Intermezzo — *Rogers*
Evening Song — *Bairstow*
Gavotte — *Dethier*
Hora Mystica — *Bossi*
Concert Piece No. 2 — *H. W. Parker*

List of Special Recitals

CONCERT

Given for the Faculty and Students of the Summer School

Friday, July 9, 1915

Chant de Bonheur — *Lemare*
Toccata — *Gigout*

Mr. Stiven

Traum durch die Dämmerung — *Strauss*
Ecstasy — *Rummel*

Miss Lenna Royce

Etude in E flat, Nocturne in C sharp minor — *Chopin*
The Brownies — *Korngold*

Mr. Lawrence Schauffler

Nymphes et Sylvains — *Bemberg*
Le Nil — *Leroux*

Miss Marguerite McDonald
(Violin Obligato, Mrs. Williams)

The Day is Done — *Spross*
Two Garden Songs — *Löhr*

Mr. Harroun

Slavonic Dance — *Dvorak-Kreisler*
Menuett, Prelude and Allegro — *Pugnani-Kreisler*

Mrs. Williams

VIOLIN RECITAL

By Mr. Maurice Koessler

of the Boston Symphony Orchestra
Mr. W. K. Breckenridge, Accompanist

Wednesday, April 12, 1916

Sonata for Violin — *Biber* (1650-1710)
Concerto No. 8 — *Spohr*
Chaconne — *Bach*
Rondo Brilliante for Violin and Piano — *Schubert*
Hungarian Dance No. 5 — *Brahms-Joachim*
Scherzo-Tarantelle Op. 16 — *Wieniawski*

List of Senior Recitals

VIOLIN RECITAL

By Mr. Homer Edward Crain

Tuesday, February 8, 1916

Sonata No. 1 in D major — *Beethoven*
Allegro con brio Rondo
Concerto in G minor — *Bruch*
Prelude Adagio Finale
Melodie — *Gluck-Kreisler*
Indian Lament — *Dvorak-Kreisler*
Praeludium et Allegro — *Pugnani-Kreisler*
Introduction and Rondo Capricciose — *Saint-Saëns*

RECITAL

By Miss Helen H. Wagner, Soprano
and Miss Lenna M. Royce, Pianist

Miss Helen Andrews, Accompanist

Friday, February 11, 1916

Il mio ben — *Paisiella*

Abends / Liebesfeier — *Franz*

Aria from "Thais" — *Massenet*
L'amour est une vertu rare
Miss Wagner

Romanze — *Sidc[illegible]*
Largo, Op. 10, No. 3 — *Beethoven*
Concert Etude — *Godard*
Miss Royce

At the Spring — *Goldmark*
Silhouettes — *Carpenter*
Summer — *Chaminade*
Miss Wagner

Quintet Op. 114 — *Schubert*
Theme and Variations—Finale
Miss Royce
Mrs. Williams — Miss Heacox
Mr. Bemis — Mr. Goerner

SONG RECITAL

By Miss Lenna May Royce
Miss Lelah Harris, Accompanist

Monday, May 1, 1916

The Window; or, The Songs of the Wrens — *Arthur Sullivan*
Words by Alfred Tennyson
On the Hill—The lights and shadows fly
At the Window—Vine, vine and eglantine
Gone—Gone, till the end of the year
Winter—The frost is here
Spring—Bird's love and bird's song
The Letter—Where is another sweet as my sweet
No Answer—The mist and the rain
No Answer—Winds are loud, and you are dumb
The Answer—Two little hands that meet
When—Sun comes, moon comes
Marriage morning—Light so low upon earth

Berceuse — *J. Guy Ropartz*
Claire de lune — *Saint-Saëns*
Il neige des fleurs — *Fourdrain*
Chere Nuit — *Bachelet*
Mondnacht — *Schumann*
Die Loreley — *Liszt*
Frühlings — *Lassen*

PIANO RECITAL

By Miss Helen H. Wagner

Assisted by Mr. Fred Demuth, Mr. Bemis *and* Mr. Goerner

Friday, May 26, 1916

Variations and Fugue Op. 23	*Paderewski*
Magic Fire	*Wagner-Brassin*
Ballade in B minor	*Liszt*
Quartet Op. 12	*Schütt*
Poco allegro moderato	
Scherzo	
Andantino	
Finale	

ORGAN RECITAL

By Miss Eva Marie Miller

Monday, February 21, 1916

Fugue in G major	*Bach*
Sonata No. 10 in B minor	*Rheinberger*
Prelude and Fugue	
Theme with variations	
Fantasie and Finale	
Gavotte from "Mignon"	*Thomas*
Transcribed by Westbrook	
Oriental Sketch No. 3	*Arthur Bird*
Etude Symphonique Op. 78	*Bossi*

PIANO RECITAL

By Miss Eva Marie Miller

Assisted by the Conservatory Orchestra

Tuesday, March 14, 1916

Sonata Op. 110	*Beethoven*
Moderato cantabile	
Allegro molto	
Feld-Wald-und Liebesgötter	*Jensen*
Gavotte	*Gluck-Brahms*
Etude Op. 19, No. 2	*Poldini*
Prelude Op. 10, No. 1	*Liadow*
Idylle Op. 11	*Liapounow*
Valse Oubliée	*Liszt*
Concerto in D minor for piano and orchestra	*MacDowell*
Presto giocoso	
Largo—molto allegro	

SONG RECITAL

By Miss Ruth Elizabeth Tschanen

Mr. Lawrence Schauffler, Accompanist

Tuesday, February 29, 1916

Aria from "Alcina"	*Haendel*
Verdi prati	
Recit. and Aria from "Christmas Oratorio"	*Bach*
See now the Bridegroom	
Prepare thyself, Zion	

Die Mainacht	*Brahms*
Dein Angesicht	*Schumann*
Widmung	
L'Heure exquise	*Hahn*
Romance	*Debussy*
Tambourin	*Old French*
Silent Love	*Hugo Wolf*
Allah	*Kramer*
The Seraglio's Garden	*Sjögren*
Heart, have you heard the news?	*Harling*

PIANO RECITAL

By Miss Frances Cables

Monday, March 6, 1916

Rhapsodie Op. 118, No. 3	*Brahms*
Nocturne in D flat for left hand	*Scriabine*
Romance Op. 38, No. 2	*Schütt*
Elf	*Schumann*
Prophetic Bird	
Portrait	*Rubinstein*
Prelude in B flat major	*Chopin*
Nocturne in F sharp minor	
Scherzo in C sharp minor	

SONG RECITAL

By Miss Marjorie E. Talamo

Mr. Lawrence Schauffler, Accompanist

Tuesday, March 7, 1916

Aria, E ingrato, lo veggio	*Galuppi*
My Heart Ever Faithful	*Bach*
'Cello obligato, Mr. Goerner	
Dichterliebe	*Schumann*
Im wunderschönen Monat Mai	
Aus meinen Thränen spriessen,	
Die Rose, die Lilie,	
Wenn ich in deine Augen seh,	
Ich will meine Seele tauchen,	
Allnächtlich im Traume,	
Aus alten Märchen,	
Die alten, bösen Lieder.	
Soir Paien	*Hüe*
Flute obligato, Mr. Rothrock	
Aubade	*Vidal*
Les Filles de Cadix	*Delibes*
Fog Wraiths	*Carpenter*
A Love Lullaby	*A. Goring Thomas*
I Arise from Dreams of Thee	*Whelpley*
Heimweh	*Hugo Wolf*

PIANO RECITAL

By MISS MARGUERITE MCDONALD

Assisted by MR. GOERNER *and* MISS BUGBEY

Thursday, March 16, 1916

Italian Concerto	*Bach*
Allegro, Andante, Presto	
Nocturne Op. 15, No. 2	*Chopin*
Liebestraum in A flat	*Liszt*
Aprés l'été	*Florent Schmitt*
Un Soir	
Sous la Feuillée	*Godard*
Rhapsody	*Dohnanyi*
Trio in F major	*Godard*
Adagio, Allegro	

SONG RECITAL

By MISS MARGUERITE MCDONALD

MR. HAROLD D. SMITH, Accompanist

Tuesday, May 9, 1916

"Prigioniera, abbandonato," from Adriano in Siria	*Galuppi*
Le Violette	*Scarlatti*
Wiegenlied	*Arensky*
Tanzlied im Mai	*Franz*
Meinem Kinde	*Strauss*
Hoffnung	*Grieg*
Tout bas	*Sgambati*
Jeunes fillettes	*Weckerlin*
Après un Reve	*Fauré*
Les Papillons	*Chausson*
Phidylé	*Duparc*
Merry Maiden Spring	*MacDowell*
Crying of Water	*Campbell-Tipton*
Voices of Spring	*Goring Thomas*

VIOLIN RECITAL

By MISS DOROTHY BIEDERWOLF

Assisted by MRS. WILLIAMS

Monday, March 20, 1916

Sonata No. 2	*Sjögren*
Allegro moderato	
Allegretto Scherzando	
Nocturne	*Hans Sitt*
Rigaudon	*Monsigny*
Rondino	*Beethoven-Kreisler*
Theme and Variations	*Tartini-Kreisler*
Fantasie Appassionata	*Vieuxtemps*
Allegro moderato	
Largo	

ORGAN RECITAL

By MISS EDINA COWLING

Wednesday, March 22, 1916

Fugue in E minor	*Händel-Guilmant*

Andante con moto
"Christmas-Musette" } *Alphonse Mailly*
Marche Funebre et Chant Seraphique *Guilmant*
Intermezzo from First Symphony *Widor*
Walther's Preislied *Wagner-Custard*
Sonata in G minor *Edgar Tinel*
Allegro con moto

PIANO RECITAL

By Miss Edina Cowling

Assisted by Mr. Fred Demuth *and* Mr. Goerner

Saturday, May 20, 1916

Theme and Variations in D minor *Händel*
Silhouetten *Dvorak*
Allegro moderato
Vivace
Allegretto
Andantino
Allegretto
Nocturne Op. 9, No. 3 *Chopin*
En Bateau *Debussy*
Witches' Dance *MacDowell*
Trio in B flat *Rheinbergcr*
Romanze
Scherzo

VIOLIN RECITAL

By Miss Ethel M. Todd

Assisted by Mrs. Williams

Thursday, March 23, 1916

Sonata No. 4 in D major *Händel*
Adagio Allegro Larghetto Allegro
Minuet *Mozart*
Berceuse *Cui*
Scherzo *Dittersdorf-Kreisler*
Reverie *Bemberg*
Tempo di Minuetto *Pugnani-Kriesler*
Concerto in A minor *Sitt*
Allegro ma non troppo
Andante sostenuto

PIANO RECITAL

By Miss Ethel Todd

Assisted by Miss Helen Anderson
and Mr. Davis

Thursday, June 8, 1916

Papillons Op. 2 *Schumann*
Intermezzo Op. 119, No. 2 *Brahms*
Gnomenreigen *Liszt*
Les Djinns *Franck*

PIANO RECITAL

By Miss Estelle E. Pinkney

Assisted by Miss Camille Nickerson, Miss Bugbey *and* Mr. Goerner

Friday, March 24, 1916

Trio Op. 121	*Rheinberger*
Allegretto amabile	
Theme, variations and fugue Op. 29	*Schütt*
Fantaisie Impromptu	*Chopin*
Melodie in E major	*Rachmaninoff*
Scherzo Op. 35, No. 1	*Chaminade*
Madrigal	*Chaminade*
In Melodien	*Brahms*
I Think of Thee Spring Song	*Lassen*
Miss Nickerson	
Concerto Op. 31	*Godard*
Andante—Allegro vivace	
(Orchestral parts on second piano, Miss Nickerson)	

SONG RECITAL

By Miss Estelle Pinkney

Assisted by Miss Camille Nickerson *and* Mr. Homer Crain

Monday, May 29, 1916

Ritornerai fra poco	*Hasse*
Romance des petits oiseaux	*Rigel*
A une mere	*Boisdeffre*
Pourquoi	*Kerveguen*
Au Printemps	*Gounod*
Aria from "Il re pastore," Violin obligato	*Mozart*
Lachen und weinen	*Schubert*
Aufträge	*Schumann*
Nachtigall Auf dem Kirchhofe Ständchen	*Brahms*
The Willow Song The Skylark	*Old English*
Autumn Song	*Manney*
The Messenger	*Henschel*

ORGAN RECITAL

By Mr. John Edgar Snyder

Saturday, March 25, 1916

Prelude and Fugue in B minor	*Bach*
Am Meer	*Schubert-Shelley*
A Song of Sunshine	*Hollins*
Sonata in A major No. 3	*Mendelssohn*
Con moto maestoso	
At the Spring	*Strauss*
Intermezzo	*Wolstenholme*
March from "Queen of Sheba"	*Gounod-Suize*

PIANO RECITAL

By Mr. John Edgar Snyder

Assisted by

Mr. Fred Demuth, Miss Doris Bugbey
Mr. Bemis, Mr. Goerner

Tuesday, June 6, 1916

Prelude and Fugue in A minor	*Bach-Liszt*
Nocturne Op. 48, No. 2	*Chopin*
Zu deinen Füssen	*Grieg*
Deingedenken	*von Fielitz*
Theme and Variations Op. 4	*Gabrilowitsch*
Quintet Op. 1.	*Chevillard*
Allegro non troppo	
Tempo di marcia	
Molto vivace	

PIANO RECITAL

By Mr. Lawrence Hobart Schauffler

Assisted by Mrs. Williams, Miss Bugbey, Mr. Bemis, Mr. Goerner

Monday, March 27, 1916

Prelude and Fugue in A flat	*Bach*
Benediction	*Liszt*
Polonaise No. 2 in E	
Etudes, Op. 25, Nos. 1 and 3	*Chopin*
Ballade in F minor	

Quintet in E minor Op. 5	*Sinding*
Allegro ma non troppo	
Andante	
Intermezzo	

PIANO RECITAL

By Miss Helen Margaret Strong

Assisted by Mr. Fred Demuth *and* Mr. Goerner

Tuesday, April 18, 1916

Prelude and Fugue in D minor	*Bach*
Etude Op. 25, No. 9	*Chopin*
Scenes from Childhood Op. 15	*Schumann*
Entreating Child	
Contentedness	
Catch me if you can	
Important Event	
Nocturne Op. 20	*Sgambati*
Du bist die Ruh'	*Schubert-Liszt*
Arabesque No. 1	*Debussy*
Impromptu Op. 31, No. 2	*Fauré*
Trio in C minor	*Schütt*
Allegro maestoso	
Andante tranquillo	
Scherzo	

VIOLIN RECITAL

By Miss Doris Marjorie Bugbey

Assisted by Mrs. Williams

Saturday, April 22, 1916

Sonata in D — *Pietro Nardini*
Adagio Allegro con fuoco
Larghetto Allegretto grazioso
Berceuse — *Gabriel Fauré*
Chanson—Meditation — *Cottenet*
Rondo — *Mozart-Kreisler*
Symphonie Espagnole — *Edouard Lalo*
Andante
Scherzando
Allegro non troppo

PIANO RECITAL

By Miss Eunice Fulton Whipple

Assisted by the Conservatory Orchestra

Tuesday, April 25, 1916

Prelude and Fugue in C minor — *Bach*
Etude Op. 10, No. 12
Nocturne Op. 48, No. 1 — *Chopin*
Scherzo Op. 35
Concerto in E flat — *Liszt*

PIANO RECITAL

By Miss Laura Dunham

Assisted by Mr. Crain, Mr. Goerner, *and the* Conservatory Orchestra

Monday, May 8, 1916

Trio in B flat — *Rubinstein*
Moderato assai
Phantasiestücke Op. 12 — *Schumann*
Des Abends
Aufschwung
Warum
Scherzo in E flat minor — *Brahms*
Concerto in F minor, Op. 47 — *Schütt*
Andante tranquillo
Allegro risoluto

RECITAL OF ORIGINAL COMPOSITIONS

By Mr. Russell Broughton

Thursday, May 18, 1916

Quartet in D, first three movements
Allegro—moderato Andantino Scherzo
Miss Bartlett, Mr. Crain, Mr. Bemis
Mr. Goerner
Fruehlingslied
Invitation au sommeil
If I but Knew
Miss Royce

Abendlied
Willow Song
Zur Ruh, zur Ruh
Miss Talamo
Valse for Strings and Flute
Conservatory Orchestra

PIANO RECITAL

By Miss Dora Matthews

Assisted by the Conservatory Orchestra

Tuesday, May 23, 1916

Prelude and Toccata	*Lachner*
Intermezzi, Op. 116, Nos. 4 and 6	*Brahms*
Op. 76, No. 3	
Ballade in G minor	
Ballade in B minor	*Liszt*
Concerto in A minor	*Grieg*
Adagio Allegro	

PIANO RECITAL

By Miss Virginia M. Warren

Assisted by Miss Doris Bugbey *and* Mr. Goerner

Thursday, May 25, 1916

Prelude in G minor	*Bach*
Prelude Op. 28, No. 18	*Chopin*
Etude Op. 10, No. 8	

From a German Forest	*MacDowell*
Humoreske	
Valse Caprice Op. 4	*Tchaikovsky*
Trio Op. 72	*Godard*
Allegro moderato	
Adagio	
Vivace	

ORGAN RECITAL

By Miss Camille Nickerson

Saturday, May 27, 1916

Prelude in B minor	*Bach*
Largo from New World Symphony	*Dvorak*
(Organ Arr. by Shinn)	
Sonata No. 7, first movement	*Rheinberger*
Canzona della Sera	*D'Evry*
Toccata from "Oedipe a Thebes"	*Mereaux*
(Arr. by Clarence Dickinson)	
Concert Overture in C minor	*Alfred Hollins*

PIANO RECITAL

By Miss Camille L. Nickerson

Assisted by the Conservatory Orchestra

Monday, June 5, 1916

Prelude and Fugue in C sharp major	*Bach*
Etude in D flat	*Liszt*

Lullaby — *Dett*
Humoreske (Pan von Bacchus kommend) — *Juon*
Nocturne in F major, Scherzo in B minor — *Chopin*
Concerto in A minor — *Schumann*
Intermezzo
Allegro vivace

PIANO RECITAL

By Mr. Rudolph J. Meyer

Assisted by Mr. Bemis *and* Mr. Goerner

Monday, May 29, 1916

Prelude Op. 6 — *Sgambati*
Sonata Op. 31 — *Beethoven*
Largo Allegro
By the Seashore Op. 52 — *Arensky*
Causerie — *Cui*
Trio Op. 107 — *Bossi*
Dialogue Scherzo Finale

PIANO RECITAL

By Miss Eulalie Larison

Assisted by Mr. Goerner

Thursday, June 1, 1916

Prelude and Fugue in C sharp major — *Bach*
Vogel als Prophet, Novellette Op. 21, No. 4 — *Schumann*
Aeolus — *Gernsheim*
The Music Box, Op. 32 — *Liadow*
Humoreske in G major — *Max Reger*
Maiden's Wish — *Chopin-Liszt*
Sonata in A minor — *Lefebvre*
Adagio
Allegro moderato

List of Students' Recitals

STUDENTS' RECITAL

Wednesday, September 29, 1915

Trio—Suite Orientale—Prelude, Danse — *Bonis*
Miss Johnston, Mr. Crain, Mr. Goerner
Nocturne in B flat minor — *Chopin*
Mr. Cobb
Spanish Romance — *Kjerulf*
Miss Long
Sonata for 'cello and piano in E minor — *Marcello*
Frederick Goerner
Caro mio ben — *Giordani*
Mr. Wolfe
Adagio from Concerto No. 11 for violin — *Spohr*
Mr. Fry
Die Mainacht — *Brahms*
Miss Chambers

Sonata in G for piano and 'cello, Larghetto—Finale, *Nicode*
Mr. Breckenridge, Mr. Goerner

STUDENTS' RECITAL

Wednesday, October 6, 1915

Legende *Paderewski*
Miss Chambers
Romance for violin *Svendsen*
Miss Keppel
Mondnacht *Schumann*
Allah *Walter Kramer*
Miss Crofoot
Romance in F sharp *Schumann*
The Two Larks *Leschetizky*
Miss Kellogg
A Night in Naishapur *Mary T. Salter*
Miss Steele
'A Book of Verses underneath the Bough"
"They say the Lion and the Lizard,"
from Omar *Arthur Foote*
Miss McDonald
Cradle Song *C. C. White*
Gypsy Song *S. Coleridge-Taylor*
For violin
Mr. Clarence Cameron White, of Boston
Trio in A minor—moderato assai *Tchaikovsky*
Mr. Breckenridge, Mrs. Williams, Mr. Goerner

STUDENTS' RECITAL

Wednesday, October 13, 1915

Sonata Op. 78—Allegro assai *Beethoven*
Miss Krause
Prelude in G minor *Rachmaninoff*
Miss Payne
Slavonic Dance in G minor for violin *Dvorak-Kreisler*
Mr. Fry
Air from Holberg Suite *Grieg*
Miss Buchta
Fog Wraiths *John Alden Carpenter*
Aubade *Paul Vidal*
Miss Talamo
Old Heidelberg, Thou fair one *Jensen*
Mr. Bryant
Chorale-Prelude *Bach-Busoni*
Aufschwung *Schumann*
Miss Dunham

STUDENTS' RECITAL

Wednesday, October 20, 1915

Trio in G, first movement *Lacombe*
Miss Taylor, Miss Biederwolf, Mr. Goerner
The Two Larks *Leschetizky*
Mr. Ridge
O, could I speak the matchless worth *Sumner Salter*
(Organ accompaniment)
Miss McNaughton

Etude in F sharp major — *Arensky*
Butterfly Etude — *Chopin*
Miss Anderson

Death and the Maiden — *Schubert*
I am thy Harp — *Woodman*
Mr. Maize

Sonata in C major for 'cello — *Marcello*
Miss Heacox

Sapphic Ode, Meine Liebe ist grün — *Brahms*
Miss Andrews

Humoresque — *York Bowen*
Mr. DeBose

Chanson de l'Almée — *Delibes*
Miss McDonald

Barcarolle in G major — *Rubinstein*
Etude Op. 10, No. 7 — *Chopin*
Miss Hill

STUDENTS' RECITAL

Wednesday, October 27, 1915

First Meditation for Organ — *Guilmant*
Miss Van Buren

Separation, Summer Time — *Ward-Stevens*
Miss Montgomery

Slavic Cradle Song, for 'cello — *Mlynarski*
Caprizietto — *Stenz*
Frederick Goerner

Lento — *Cyril Scott*
Mr. Cohen

The Star — *Rogers*
A Spirit Flower — *Campbell-Tipton*
Miss Buchta

Gavotte Moderne — *Liebling*
Miss Holton

Come raggio di sol — *Caldara*
Mr. Lawrence

When the Wind is low, The Sea Gipsy — *Miss Doris Bugbey*
Miss Talamo

Improvisation, Moto perpetuo — *MacDowell*
Miss Lovett

Hear my Prayer — *Dvorak*
Mrs. Terrell

STUDENTS' RECITAL

Wednesday, November 3, 1915

Finale from Sonata No. 2, for organ — *Guilmant*
Mr. Ridge

Love me or not — *Secchi*
Mr. McCollam

Bourree — *Bach*
Mr. DeVaux

Impressione — *Sibella*
Autumn — *Arensky*
Miss Steele

Valse Impromptu — *Liszt*
Mr. Lake

Schlummerlied — *Franz*
Miss Chambers

Italian Concerto, first movement — *Bach*
Miss McDonald

STUDENTS' RECITAL

Wednesday, November 10, 1915

Scenes Alsaciennes—Finale — *Massenet*
Conservatory Orchestra

Prelude and Fugue in D major — *Bach*
Caprice in C minor — *Sinding*
Miss Taylor

Minuetto from Fourth Sonata for Organ — *Guilmant*
Miss Anderson

Intermezzo Op. 117 — *Brahms*
Prelude from Organ Concerto — *Bach-Stradel*
Mr. Godfrey

La Truite — *Heller*
Miss Thimsen

Maiden's Wish — *Chopin-Liszt*
Miss Johnston

Ritournelle — *Chaminade*
Miss Browne

Prelude in E minor — *Mendelssohn*
Miss Ruggles

Nocturne in B major — *Reinecke*
Miss Mildred Smith

Scherzo in E flat minor — *Brahms*
Miss Dunham

STUDENTS' RECITAL

Wednesday, November 17, 1915

Sonata in E minor for piano and violin — *Sjögren*
Allegro moderato
Miss Schoeffel, Miss Biederwolf

Polonaise in C minor — *Chopin*
Miss Payne

A Song of India — *Rimsky-Korsakoff*
Miss Wood

Ballade in D minor — *Brahms*
Miss Hansen

Winter — *Whelpley*
Daffodils — *Cyril Scott*
Mrs. Scott

Lamentation for Organ — *Guilmant*
Miss Dunham

O Divine Redeemer — *Gounod*
(Organ accompaniment)
Miss Long

Dein Angesicht, Widmung — *Schumann*
Miss Tschanen

Sonata for piano and 'cello — *Grieg*
First movement
Mr. Schauffler, Mr. Goerner

Der Vögel Abschiedslied — *Herzogenberg*
A Plaint — *Mary Helen Brown*
Miss Royce

Trio in A minor, Theme and Variations — *Tchaikovsky*
Mr. Breckenridge, Mrs. Williams, Mr. Goerner

STUDENTS' RECITAL

Wednesday, November 24, 1915

Quintet for piano and strings, first movement — *Sinding*
Mr. Schauffler, Mrs. Charlotte Demuth Williams, Miss Bugbey, Mrs. Caroline Harter Williams, Mr. Goerner

Procession du Sacrement for Organ — *Chauvet*
Miss Hempstead

Sonata Appassionata—Allegro assai — *Beethoven*
Miss Anderson

Three — *Aylward*
O for a Breath o' the Moorlands — *Whepley*
Miss Channon

Prelude, Caprice-Sganarelle — from Carnaval Mignon — *Edw. Schütt*
Mr. Holtkamp

A Song of Love — *Mrs. Beach*
Miss Crofoot

Melodie for Violin — *Tchaikovsky*
Miss Gibbs

The Lark — *Balakirew*
Miss Long

An Album Rhyme, With a Water Lily — *Grieg*
Miss Wells

En Automne — *Moszkowski*
Mr. Ridge

STUDENTS' RECITAL

Wednesday, December 1, 1915

String Quartet in G, Op. 18, first movement — *Beethoven*
Mrs. Williams, Mr. Crain, Mr. Fry, Mr. Goerner

Prelude and Fugue in C — *Bach*

Spinning Song — *Mendelssohn*
Mr. Marsh

Mein Liebster ist ein Weber — *Hildach*
Gavotte from "Manon" — *Massenet*

Miss Buchta

Moonshine, Ungarisch — *MacDowell*

Miss Rigg

Night Piece in D flat — *Schumann*

Mr. Cobb

My heart ever faithful — *Bach*

Miss Talamo
('Cello obligato, Mr. Goerner)

Two Caprices Op. 76 — *Brahms*

Miss Krause

Se tu m'ami — *Pergolese*

Miss Andrews

Nocturne Op. 27, No. 2 — *Chopin*

Mr. Cohen

Après un Reve — *Fauré*
Le Violette — *Scarlatti*

Miss McDonald

Quintet for piano and strings, first movement — *Schubert*
Miss Royce, Mrs. Williams, Mr. Fry
Mr. Goerner, Miss Heacox

STUDENTS' RECITAL

Wednesday, December 8, 1915

Trio in B flat, first movement — *Rubinstein*
Miss Hutchins, Mr. Crain, Mr. Goerner

Pluck this little Flower — *Ronald*

Miss Ely

Love Song for violin — *Gene Branscombe*
Tempo di Minuetto — *Pugnani-Kreisler*

Miss Heter

Blümchen am Hag — *Abt*

Miss McCartney
(Violin obligato, Mr. Crain)

Caprice Op. 16, No. 1 — *Mendelssohn*

Miss Chambers

Lungi dal caro bene — *Secchi*

Mrs. Terrill

Ballade in D minor — *Brahms*

Miss Todd

Die Lotosblume — *Franz*
Silhouettes — *John A. Carpenter*

Miss Wagner

Three Impromptus — *Sibelius*

Mr. DeVaux

Liebesfreud — *Kreisler*

Mr. Crain

STUDENTS' RECITAL

Wednesday, December 15, 1915

Fantasie in C minor — *Bach*

Miss Hansen

For Music — *Franz*

Music when soft voices die — *Brainard*
Miss Heter

Menuet and Finale from Sonata, Op. 31, No. 3 — *Beethoven*
Miss Crawford

Nymphs and Shepherds — *Purcell*
Miss Davidson

Liebestraum No. 3 — *Liszt*
Mr. Godfrey

L'Escarpolette } for Violin — *Barnes*
Mazurka } — *Bohm*
Miss Saxton

Prelude and Toccata — *Lachner*
Miss Tritschler

Pensive Spinner — *Ganz*
Miss Krause

STUDENTS' RECITAL

Wednesday, January 12, 1916

Pastorale Varieé — *Mozart*
Miss Ruggles

Voi che sapete — *Mozart*
Miss Dunn

Sonata in A major for violin — *Händel*
Mr. Fry

When I bring to you color'd toys — *John Alden Carpenter*
Miss Ford

Suite in G major for violin, first movement — *Ries*
Miss Heter

Allnächtlich im Traume } — *Schumann*
Widmung }
Miss Chambers

Albumblatt for 'cello — *Robert Henriques*
Gavotte in the old style — *Popper*
Miss Heacox

STUDENTS' RECITAL

Wednesday, January 19, 1916

Chromatic Fantasie and Fugue — *Bach*
Mr. Harold Smith

O Savior, hear me — *Bach*
Miss Price
(Violin obligato)

Prelude in E minor — *MacDowell*
Miss Peterson

Volkslied—Hans und Liesel } — *Rogers*
The Star }
Miss Steele

Sing, smile, slumber — *Gounod*
Miss Wood
(Violin obligato, Miss Biederwolf)

Fantasie in D flat for Organ — *Saint-Säens*
Miss Krause

An Irish Mother's Lullaby — *Lang*
Miss Long
Etudes, F major and C minor — *Chopin*
Miss Anderson
Der welke Kranz — *Hildach*
Mrs. Scott
Scherzo from Sonata Op. 31, No. 3 — *Beethoven*
Miss Johnston
Le Colibri — *Chausson*
Miss McNaughton

STUDENTS' RECITAL

Wednesday, January 26, 1916

Sonata No. 1, first movement, for organ — *Mendelssohn*
Mr. Holtkamp
Sonata Op. 10, No. 3—Adagio — *Beethoven*
Miss Royce
Adagio from Third Suite for Violin — *Ries*
Miss Shattuck
Sonata Op. 27, No. 1, first and second movements — *Beethoven*
Miss Krause
I saw last night a falling star — *Manney*
Winds in the trees — *Goring Thomas*
Miss Nickerson
Gypsy Song for violin — *Coleridge Taylor*
Mr. DeBose

L'Allée est sans fin
L'heure exquise } *Reynaldo Hahn*
Miss Andrews
Etude Op. 25, No. 7 — *Chopin*
Andante from Lyric Suite — *Blumenfeld*
Miss Morris
Four numbers from Theme and Variations — *Schütt*
Miss Pinkney
Toccata — *Leschetizky*
Miss Winters
Sonata in C minor for piano and 'cello, first movement — *Saint-Saëns*
Miss Wagner, Mr. Goerner

STUDENTS' RECITAL

Wednesday, February 9, 1916

Trio in F, first movement — *Gade*
Miss Morris, Mr. Hale, Mr. Goerner
Andante Cantabile for organ — *Dethier*
Miss Hempstead
Andante from Seventh Concerto for violin — *De Beriot*
Miss Parmley
At Evening — *Bischoff*
Sing me a Song of a Lad that is gone — *Homer*
Miss Channon
Romanza for violin — *Ries*
Mr. Allen

Jesuslied — *Hilduch*
Miss Browne
Menuet Op. 17 — *Moszkowski*
Mr. Mader
Sposalizio for organ — *Liszt-Lemare*
Mr. Ridge
A une mere — *Boisdeffre*
C quand je dors — *Liszt*
Miss Pinkney

STUDENTS' RECITAL

Wednesday, February 16, 1916

Nuptial Postlude for organ — *Guilmant*
Mr. Schauffler
Prelude in B flat — *Bach*
Nocturne in F minor — *Chopin*
Miss Helen Clark
Polonaise in C sharp minor — *Chopin*
Mr. Kraeft
O thou billowy harvest field — *Rachmaninoff*
Miss Parsons
Scherzo — *Chaminade*
Miss Owen
My Marguerite — *Old French*
Yesterday and Today — *Spross*
Mr. Maize
Mazurkas in A flat and C sharp minor — *Chopin*
Miss Wing
Prelude — *Rachmaninoff*
Miss Hunt
Träumerei — *MacDowell*
Toccatina — *Mason*
Mr. Huffman
Feldeinsamkeit — *Brahms*
The Minstrel — *Hildach*
Mr. Bryant
Trio in G minor, first movement — *Godard*
Miss Lovett, Miss Bugbey, Mr. Goerner

STUDENTS' RECITAL

Wednesday, February 23, 1916

Trio in B flat—Andante, Scherzo — *Rubinstein*
Miss Hutchins, Mr. Crain, Mr. Goerner
Prelude in E minor — *MacDowell*
Miss Fisher
L'Esclave — *Lalo*
Miss Morris
Preludes Nos. 21 and 22 — *Chopin*
Mr. Godfrey
Two Consolations — *Liszt*
Miss Talamo
Legende in A flat — *Paderewski*
Miss Long
Morgen — *Strauss*
Miss Royce

The Lark — *Balakirew*
Miss Krause
Concert Piece for Organ — *Horatio Parker*
Mr. Harold Smith

STUDENTS' RECITAL

Wednesday, March 8, 1916

Sonata No. 4 for organ, first movement — *Rheinberger*
Miss Hansen
I came with a Song — *La Forge*
Blackbird's Song — *Cyril Scott*
Miss Montgomery
Prelude and Bourrée — *Sternberg*
Miss Crawford
Sonata No. 5 for organ—Finale — *Rheinberger*
Miss Matthews
Del mio core, from "Orpheus and Euridice" — *Haydn*
Miss Chambers
Rondo from Concerto in E flat — *Beethoven*
Miss Johnston
(Mr. Shauffler, second piano)
Sonata in B minor—Allegro maestoso — *Chopin*
Miss Hutchins
Music when soft voices — *Victor Harris*
Spring — *Hugo Wolf*
Miss Wood
Danse Macabre for two pianos — *Saint-Saëns*
Miss Lovett, Miss Morris

STUDENTS' RECITAL

Wednesday, March 15, 1916

Sonata No. 10 for Organ, first movement — *Rheinberger*
Miss Lydia Brown
Were my song with wings provided — *Hahn*
Mr. Brigham
Ariette — *Beach*
The Swing — *Lehmann*
Miss Davidson
Adagio for violin — *Ries*
Miss Heter
Rondo in A minor — *Mozart*
Mr. Cobb
To the forest — *Tchaikovsky*
Miss Fields
Bourrée in G minor
Fugue in E minor — *Bach*
Miss Swanson
The Harp
From Monte Pincio — *Grieg*
Miss McNaughton
Romance — *Sibelius*
Miss Billington
Nocturne — *York Bowen*
Mr. DeBose

Chant du Chasseur (Le jour est leve) *Meyerbeer*
Mr. Bryant
Trio in D minor, first movement *Mendelssohn*
Miss Anderson, Miss Todd, Mr. Goerner

STUDENTS' RECITAL

Wednesday, March 22, 1916

Trio in C minor, second and third movements *Beethoven*
Miss Talamo, Mr. Crain, Mr. Goerner
Prelude and Fugue in C minor *Bach*
Mr. Holden
Capriccio *Scarlatti-Tausig*
Arabesque Op. 20, No. 5 *Schütt*
Miss Swanson
Chant Venitien *Bemberg*
Miss Murphy
The Fire Fly *Schütt*
Miss Dogan
Nocturne in E major *Chopin*
Miss Ruggles
J'ai pleuré en reve *Georges Hüe*
The Bird of the Wilderness *Horsman*
Miss Steele
Adagio from Eleventh Concerto for Violin *Spohr*
Miss Bartlett
"O might I again" *Tchaikovsky*
The Call of Rahda *Ware*
Mrs. Hubler
Presto and Intermezzo from Suite No. 1 *MacDowell*
Miss Morris
Julia's Garden } *James H. Rogers*
The Star }
Miss Crofoot
Fantasie, last movement *Schumann*
Mr. Harold Smith

STUDENTS' RECITAL

Wednesday, April 5, 1916

St. Ann's Fugue *Bach*
Mr. Holtkamp
Verborgenheit *Wolf*
Miss Ames
Adagio from Sonata in D *Beethoven*
Miss Hansen
Jerusalem, from "St. Paul" *Mendelssohn*
Miss Rogers
Boniment from Magic Lantern Suite *Godard*
Mr. Ridge
Trio in F major, first movement *Godard*
Miss McDonald, Miss Bugbey, Mr. Goerner

STUDENTS' RECITAL

Wednesday, April 19, 1916

Finale from Sonata No. 1 for organ — *Mendelssohn*
Miss Lydia Brown

Fugue in G minor — *Rheinberger*
Miss Van Buren

Romance for Violin — *Schumann-Kreisler*
Canzonetta — *Herbert*
Miss Kritschgau

Caprice on "Midsummer Night's Dream" — *Templeton Strong*
Miss Forman

Gute Nacht, Widmung — *Franz*
Mr. Doty

Prelude from Holberg Suite — *Grieg*
Miss Buchta

Wohl zu einem Leid hab' ich Lieb' — *Rachmaninoff*
To Norway — *Grieg*
Miss Heter

Concerto for Violin — *Mendelssohn*
Mr. Hale

The Sea — *Grant-Schaefer*
Miss Long

Greek Dance for flute and harp — *Bemberg*
Mr. Rothrock, Miss Sampson

Ihr Bild — *Schubert*
Die Farben Helgolands — *Franz*
Mr. Bryant

Intermezzo, Concert Etude—Espenlaub — *Sauer*
Miss Morris

Fanfare Fugue, from Sonata Pontificale for organ — *Lemmens*
Mr. Godfrey

STUDENTS' RECITAL

Wednesday, April 26, 1916

Fugue in E flat for organ — *Bach*
Miss Krause

Prelude in C sharp minor — *Rachmaninoff*
Miss Kritschgau

Thais — *Massenet*
Serenade for violin — *Drdla*
Mr. Sanders

Infidelété — *Hahn*
Aubade — *Fauré*
Miss Kimball

Two Etudes, Op. 25, Nos. 1 and 5 — *Chopin*
Miss Taylor

Sonata in A major for violin — *Händel*
Miss Keppel

Gavotte Caprice — *Stavenhagen*
Mr. Kraeft

Andantino for violin — *Martini-Kreisler*
La Precieuse — *Couperin-Kreisler*
Miss Heter

Barcarolle in F minor — *Rubinstein*
Etude Op. 10, No. 10 — *Chopin*
Miss Payne

Two Etudes in C minor — *Chopin*
Mr. Godfrey

Sonata in D for piano and 'cello — *Beethoven*
Adagio—Allegro
Miss Hutchins, Mr. Goerner

Stilles Lied — *von Fielitz*
She rested by the broken brook — *Coleridge-Taylor*
Mr. Lawrence

Trio for piano, violin and 'cello — *Godard*
Minuetto—Adagio
Miss Lovett, Miss Bugbey, Mr. Goerner

STUDENTS' RECITAL

Wednesday, May 3, 1916

Fugue from Pastorale Sonata for organ — *Rheinberger*
Miss Booher

Sigmund's Liebeslied — *Wagner*
Mr. Wolfe

Serenade in C for piano, violin and 'cello, first movement — *A. M. Foerster*
Mr. Ridge, Mr. Hale, Mr. Goerner

Auf stillem Waldespfad, Op. 9, No. 1 — *Richard Strauss*
Miss Swanson

Concerto in D minor for violin, second movement — *Wieniawski*
Miss Parmley

Der Tambour — *Hugo Wolf*
Miss Wagner

Caprice — *Arensky*
Elfe — *Phillipp*
Miss Muir

On the Seashore — *John Alden Carpenter*
Miss Ford

Two Intermezzi — *Brahms*
Mr. Smith

Du bist wie eine Blume — *Rubinstein*
The Day is Gone — *Margaret Lang*
Miss Lovett

Ricordanza — *Liszt*
Miss Morris

Se non ti moro, from "Adriano" — *Bernasconi*
Miss Talamo

SONG RECITAL

Thursday, May 4, 1916

Ma Voisine — *Goring Thomas*
Miss Roach

All Souls Day — *Lassen*
Miss Ailes

Winter Song — *Whelpley*
The Spirit Song — *Haydn*
Miss Yerger
Light from Heaven — *Gounod*
Miss Sutton
(Violin obligato, Miss Shattuck)
When the Misty Shadows Glide — *Carpenter*
Childhood — *Preyer*
Miss Clark
But the Lord is Mindful of His Own — *Mendelssohn*
Miss Fields
Across the Hills — *Rummel*
Miss Clements
L'Esclave — *Lalo*
Miss Johnson
The Quest — *Eleanor Smith*
Miss Fields
Psyche — *Paladilhe*
Nymphs and Fauns — *Bemberg*
Miss Nickerson

STUDENTS' RECITAL

Wednesday, May 10, 1916

Sonata in C major for organ, first movement — *Rheinberger*
Miss Hempstead
Prelude and Fugue in G major — *Bach*
Miss Taylor
O Sleep, why dost thou leave me — *Händel*
Miss Strong
Sonata in G for violin and piano, first movement — *Grieg*
Miss Daugherty, Mr. Ridge
L'Esclave — *Lalo*
Miss Leah Johnson
Barcarolle — *Rachmaninoff*
Miss Van Buren
The Garland — *Mendelssohn*
Miss Morris
Invocazione for Organ — *Bossi*
Miss Van Buren
Nocturne in C sharp minor — *Tchaikovsky*
Etude Japonaise — *Poldini*
Miss Moore
Two Songs from "Rimes Tendres" — *Aubert*
Miss McNaughton
Gardens in the Rain — *Debussy*
Miss Buchta
May Night
O May, love is sweet in thy bowers — *Brahms*
Miss Andrews

STUDENTS' RECITAL

Wednesday, May 17 1916

Fugue in G minor for organ — *Bach*
Miss Muir

O lovely Rose — *MacDowell*
A Rose-Rhyme — *Mary T. Salter*
Miss Holly

Two Poems after Omar Khayyam — *Arthur Foote*
Mr. Neuenschwander

Andantino — *Martini-Kreisler*
Sonnet Allegre — *D'Ambrosia*
Miss Laylin

Nocturne in D flat — *Napravnik*
Miss Lydia Brown

Feldeinsamkeit — *Brahms*
Es blinkt der Thau — *Rubinstein*
Miss Price

Novelette in F major — *Schumann*
Miss King

Gavotte in C minor — *Saint-Saëns*
Miss Sedgley

Carnevale — *Schütt*
Prelude and Polichinelle
Miss Kritschgau

Concerto for violin, first movement — *Sitt*
Mr. Hale

Allegretto in B minor for organ — *Guilmant*
Miss Louise Brown

Two Caprices — *Brahms*
Mr. Cohen

Trio in D minor, first movement — *Arensky*
Miss Wing, Miss Bugbey, Mr. Goerner

ORGAN RECITAL

By Miss Dorothy Pearl Hutchins

Wednesday, May 24, 1916

Fantasie and Fugue in G minor — *Bach*
Landliche Scena — *Bossi*
Finlandia — *Sibelius*
Transcription by Frickes
Elegy — *Noble*
Scherzo—Mosaic — *Shelley*
Sonata No. 1, first movement — *Guilmant*

STUDENTS' RECITAL

Wednesday, May 24, 1916

Fugue in G minor for organ — *Bach*
Miss Hempstead

Gavotte — *Gluck-Brahms*
Miss Moyer

I Love and the World is Mine — *Manney*
Miss Carpenter
(Violin obligato, Miss Biederwolf)

Tempo di Minuetto — *Grazioli-MacDowell*
Miss Gundler

Valse Triste — *MacDowell*
Nocturne in E minor — *Chopin*
Miss Conrad

Gavotte in D major — *Glazounow*
Miss Swanson

Die stille Wasserrose — *Von Fielitz*
Spring is at the Door — *Quilter*
Miss Ayer

The Goldfish — *Debussy*
Miss Muir

Andante Sostenuto for violin — *Sitt*
Mr. Hale

Sterne mit dem goldnen Füsschen
Traüme — *Franz*
Miss Andrews

Finale from Symphony No. 8 for organ — *Widor*
Miss Lydia Brown

Trio in C minor—Scherzo — *Schütt*
Miss Buchta, Mr. Bemis, Mr. Goerner

Tarantelle Op. 17 for two pianos — *Rachmaninoff*
Miss Hunt, Miss Owen

PIANO RECITAL

Thursday, May 25, 1916

Sonata in E minor, first movement — *Grieg*
Miss Hansen

Feu Follet — *Schütt*
Miss Bussing

Barcarolle in G minor — *Grodzky*
Miss Gaiser

Auf den Bergen — *Grieg*
Miss Lawson

Minuet — *H. H. Huss*
Miss Warner

Bergers et Bergeres — *Godard*
Miss Branstetter

Ballade — *Debussy*
Miss Gundler

Gavotte-Caprice — *Grünfeld*
Miss Owens

Impromptu in A flat — *Reinhold*
Miss Shutts

Variations in F — *Beethoven*
Mr. Neuenschwander

Berceuse — *Chopin*
Miss Long

Du bist die Ruh' — *Schubert-Liszt*
Mr. Kraeft

Spirit of the Woods — *Friml*
Miss Hoffman

PIANO RECITAL

By Miss Mary King *and* Miss Florence Conrad

Friday, May 26, 1916

Italian Concerto, first movement — *Bach*
Miss King

Sonata Op. 31, No. 3, first movement — *Beethoven*
Miss Conrad

Novelette in F major — *Schumann*
Nocturne in D flat — *Debussy*
Finale from "Lucia," for left hand — *Leschetizky*
Japanese Etude — *Poldini*
Miss King

Nocturne in E minor — *Chopin*
Valse Triste — *MacDowell*
Arabesque in E major — *Debussy*
Miss Conrad

Andante and Variations for two pianos — *Schumann*
Miss King, Miss Conrad

STUDENTS' RECITAL

Wednesday, May 31, 1916

Prelude for piano — *Doris Bugbey*
Mr. Breckenridge

For Music
Silent Safety } — *Franz*
Miss Whitelock

Quartet, first movement — *Schumann*
Miss Moore, Mr. Fred Demuth
Mr. Bemis, Mr. Goerner

Moderato from Sonata in G minor for violin — *Tartini*
Miss Kritschgau

Slumber Song — *Tchaikovsky*
Röslein, Röslein — *Schumann*
Miss Wood

Finale from Trio in C for two Oboes and English Horn, Op. 87 — *Beethoven*
Miss Parmley, Mr. Green, Mr. Marsh

The Lark — *Balakirew*
Miss Stensrud

Polonaise — *MacDowell*
Miss Swanson

Care selve — *Händel*
Waldesgespraech — *Schumann*
Miss Steele

Etude — *Glazounow*
Mr. Cohen

Fussreise — *Wolf*
Provenzalisches Lied — *Schumann*
Mr. Bryant

Quartet—Stars of the Summer Night — *Elgar*
Miss Browne, Miss Sanner, Mr. Wolfe, Mr. Maize

Variations for two pianos on a theme by Beethoven — *Saint-Saëns*
Miss Morris, Miss Lovett

ORGAN RECITAL

By Miss Lelah E. Harris

Thursday, June 1, 1916

Sonata No. 4, in D minor — *Guilmant*
I. Allegro Assai
II. Andante
III. Menuetto
IV. Finale

Prelude and Fugue. Op. 99, No. 2 — *Saint-Saëns*

Songe d'Enfant
Elfes — *Bonnet*

Liebestod, from Tristan und Isolde — *Wagner-Gibson*

Concert Overture in C minor — *Hollins*

SONG RECITAL

Friday, June 2, 1916

I Love Thee — *Grieg*
Ariette — *Vidal*
Miss Dunn

My Lagan Love — *An old Ulster Air*
To a Water Lily — *Grieg*
Miss Tausche

Wind Song — *Rogers*
Love and Song — *Rudolph Ganz*
Miss Montgomery

The Swan bent low to the Lily
Sweetheart, tell me — *MacDowell*
Miss Muir

Retreat — *LaForge*
Miss Lovett

The Eagle — *Grant-Shaeffer*
How dear to me the Hour — *Sjögren*
Miss Channon

Wanderer's Night Song — *Liszt*
Miss Heter

Mystery — *Hale*
The Nightingale has a Lyre of Gold — *Whelpley*
Miss Halleck

On the Shore — *Neidlinger*
When Love is Gone — *Hawley*
Mr. Smith

Be ye in Love with April-tide? — *Ward-Stephens*
Miss Holly

The Danza — *Chadwick*
Miss Weisend

Two Gypsy Songs — *Dvorak*
Miss Steele

Turn ye to me — *Scotch Folk Song*
Tired Hands — *Sanderson*
Miss Lieser

O Lovely Night — *Ronald*
Mr. Hankinson

In Arcadie *Branscombe*
Vergebliches Ständchen *Brahms*
Miss Tschanen

RECITAL

By the CLASS IN DRAMATIC EXPRESSION

Friday, June 2, 1916

Count Gismond *Browning*
Miss Skinner
Love Among the Ruins *Browning*
Miss Stoneman
The Flower's Name *Browning*
Miss Abbs
Egyptian Slippers *Sir Edwin Arnold*
Miss Harter

SCENES FROM TWELFTH NIGHT

Act I, Scenes 3 and 4
Act II, Scene 3.

CASTE

Duke Orsino	Miss Skinner
Valentine	Miss Forman
Curio	Miss Stoneman
Malvolio	Miss Fuson
Clown	Miss Akin
Viola	Miss Gustin
Olivia	Miss Kimball
Maria	Miss Fifield

PIANO RECITAL

Monday, June 5, 1916

Trio in C minor *Beethoven*
Andante—Scherzo
Miss Talamo, Mr. Crain, Mr. Goerner
Spring Song *Kjerulf*
Miss Mishou
Troika *Tchaikovsky*
Miss Rohrer
Mazurka Op. 7, No. 1 *Chopin*
Miss Mitchell
Ballade *Rheinberger*
Mr. Anderson
Butterfly *Lavallée*
Miss Jones
Barcarolle Op. 18 *Godard*
Miss Ely
Valse in E minor *Chopin*
Miss Ehman
Arabesque in G major *Debussy*
Miss Murner
Album Leaf *Grieg*
Miss Evans
Novellette in B minor *Schumann*
Miss Barlow
On the Mountain *Grieg*
Miss DeBats

Sarabande and Gavotte — *Grieg*
Miss Kerin

The Fountain — *Schytté*
Miss Stonebraker

Prelude Op. 25 — *Glazounow*
Miss Dunn

Polichinelle — *Rachmaninoff*
Miss Sebern

Fabel — *Schumann*
Miss Renneckar

Polonaise in D minor — *Chopin*
Miss Kimball

Valse in A flat — *Chopin*
Miss Billington

Preludes in E flat and B flat minor — *Chopin*
Miss Krause

PIANO RECITAL

Wednesday, June 7, 1916

Erotikon in A flat — *Sjögren*
Miss Miller

Shepherds All and Maidens Fair — *Nevin*
Miss McGraw

Melody in G flat — *Moszkowski*
Miss Scheuneman

To a Water Lily — *MacDowell*

Solfeggietto — *Bach*
Miss Laylin

Gavotte in D — *Bach*
Miss Arnold

Romance Hongroise — *Delibes*
Miss Edwards

Etude Mignon — *Schütt*
Miss Gammon

Shepherds and Shepherdesses — *Godard*
Miss Flory

Ballade — *Rheinberger*
Miss Ewert

Pierrette — *Chaminade*
Miss Shanks

Two Folk Dances, Op. 17 — *Grieg*
Miss Brassill

Serenade — *Olsen*
Prelude in E minor — *Mendelssohn*
Miss Alten

Polonaise in D minor — *Chopin*
Miss Moyer

ORGAN RECITAL

Friday, June 9, 1916

Prelude and Fugue in E minor — *Bach*
Mr. Clark

Vision *Rheinberger*
Miss Karr

Rhapsody No. 3 *Saint-Saëns*
Miss Gundler

Fugue in C minor *Bach*
Miss Leiphart

Lied des Crysanthemes *Bonnet*
Miss Hunsberger

Sonata No. 1, first movement *Mendelssohn*
Miss Leight

Reverie *Ferrata*
Miss Hansen

Caprice in B flat *Guilmant*
Miss Louise Brown

Meditation *Lefebre-Guilmant*
Miss Dunham

Triumphal March *Parker*
Miss Payne

FORTY-EIGHTH ANNUAL COMMENCEMENT RECITAL

Part One

Wednesday, June 7, 1916

Trio in C minor for piano, violin and 'cello *Schütt*
Allegro maestoso
Miss Strong, Mr. Fred Demuth, Mr. Goerner

Scherzo in C sharp minor *Chopin*
Miss Cables

String Quartet in D minor *Mr. Russell Broughton*
Andante—Scherzo
Miss Bartlett, Mr. Crain, Mr. Bemis, Mr. Goerner

Novelette Op. 21, No. 4 *Schumann*

Maiden's Wish *Chopin-Liszt*
Miss Larison

Song without Words } for violin *Mendelssohn-Kreisler*
Gavotte } for violin *Bach-Kreisler*
Miss Biederwolf

Intermezzo Op. 119, No. 2 *Brahms*

Gnomenreigen *Liszt*
Miss Todd

Quintet Op. 1 for piano, two violins, viola and 'cello
Allegro non troppo *Chevillard*
Mr. Snyder, Mr. Fred Demuth, Miss Bugbey
Mr. Bemis, Mr. Goerner

Concerto in F minor Op. 47 *Schütt*
Allegro risoluto
Miss Dunham and Conservatory Orchestra

Part Two

Saturday, June 10, 1916

Trio in B flat for piano, violin and 'cello *Rheinberger*
Scherzo
Miss Cowling, Mr. Fred Demuth, Mr. Goerner

Concerto in D minor — *MacDowell*
Presto giocoso—Largo, molto allegro
Miss Miller and Conservatory Orchestra

Trio for piano, violin, and 'cello, Op. 72 — *Godard*
Adagio—Vivace
Miss Warren, Miss Bugbey, Mr. Goerner

Concerto in A minor — *Grieg*
Adagio—Allegro
Miss Matthews and Conservatory Orchestra

L'Heure exquise — *Hahn*
Tambourin — *Old French*
Miss Tschanen

Concerto in A minor — *Schumann*
Intermezzo—Allegro vivace
Miss Nickerson and Conservatory Orchestra

PART THREE

Monday, June 12, 1916

Quartet Op. 12, for piano, violin, viola and 'cello — *Schütt*
Andantino—Finale
Miss Wagner, Mr. Fred Demuth,
Mr. Bemis, Mr. Goerner

Rondo for violin — *Mozart-Kreisler*
Miss Bugbey

Aria from "Maria Stuart" — *Mrs. H. H. A. Beach*
Wandering clouds sail through the air
Miss Talamo

By the Seashore Op. 52 — *Arensky*
Causerie — *Cui*
Mr. Meyer

Chere Nuit — *Bachelet*
The Bird of the Wilderness — *Horsman*
Miss Royce

Concerto in E minor Op. 64 for violin — *Mendelssohn*
First movement
Mr. Crain and Conservatory Orchestra

Aria from "Il re pastore" — *Mozart*
Miss Pinkney
(Violin obligato, Mr. Crain)

Polonaise No. 2 in E — *Liszt*
Mr. Schauffler

Aria from "Carmen" — *Bizet*
Je dis rien ne m'epouvante
Miss McDonald

Concerto in E flat — *Liszt*
Miss Whipple and Conservatory Orchestra

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